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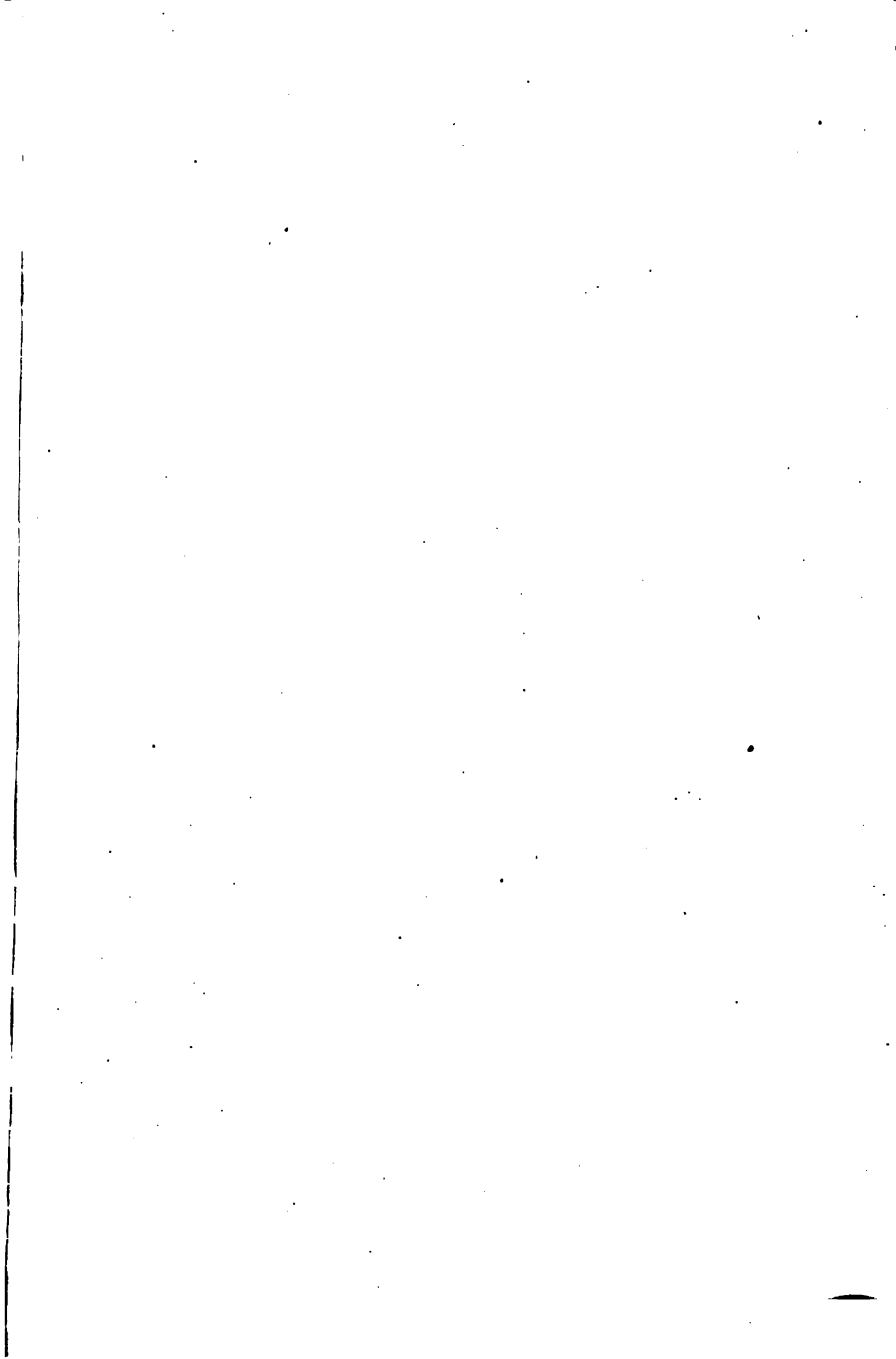
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From the painting by Millais

THE BOYHOOD OF SIR WALTER RALEIGH

THE NEW REED AND KELLOGG

LESSONS IN ENGLISH

BY

ARTHUR LEE

SUPERINTENDENT OF SCHOOLS, CLINTON, MISSOURI

BASED ON THE TEXTS BY

ALONZO REED

AND

BRAINERD KELLOGG

BOOK ONE



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PREFACE

THE vogue of the Reed and Kellogg series of textbooks in language and grammar, extending over more than a generation, is one of the remarkable facts in the history of American school texts. The continuing popularity of the series and its immense sales prove that the books have an amazing vitality and adaptability. Teachers and pupils pay them the high tribute of satisfaction and confidence.

With the rearrangement and enrichment of the elementary course in English, there came a time when many teachers felt that the essential soundness of the Reed and Kellogg series and its power of interesting and enlightening should be systematically adapted to present practices and needs. New methods and new programs of education required some eliminations and the additions of whatever of value has been established by the enthusiastic attention to English teaching in the last two decades. At the same time, it was obviously desirable to retain all those merits of the books which have helped hundreds of thousands of students to a better grasp of our language.

It is in the teaching of composition that the greatest advances in Elementary English instruction have been made in recent years. The increasing use of literature, both prose and poetry, not only as models but as a means of stirring the imagination and freeing tongue and pen, is reflected in this revision. The use of pictures, the relation of expression work to life, the harmonizing of the book problems with the child's world, are here emphasized. It has not been forgotten, however, that every good text in this field must be in large measure a drill book. Much talking and much

writing on subjects which occupy the pupil's mind — to which he gives attention in his other studies or in which he can easily be led to take an interest — have been provided for.

The revision has had the advantage of the coöperation of Dr. Brainerd Kellogg, one of the original authors. Dr. Kellogg, whose success and ripe experience in textbook-making give him a high place in American education, furnished a large collection of notes for the new series, and has worked with the author in the production of "The New Reed and Kellogg."

Among others, acknowledgment must be made to Miss Nan Barksdale, teacher of English in the State Normal School, Troy, Ala., and to Miss Margaret McLaughlin, teacher of English in Harris Teachers' College, St. Louis, Mo., for valuable constructive suggestions in the preparation of the book.

For permission to use the extracts from "Boys of Other Countries," by Bayard Taylor, thanks are due to Messrs. G. P. Putnam's Sons. The poems, "One, Two, Three!" by Henry C. Bunner, and "The Little Land," by Robert Louis Stevenson, are used by courteous permission of Messrs. Charles Scribner's Sons; the poem, "The Flag Goes By," by Henry H. Bennett, is used by courteous permission of the author.

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PART ONE



I. A BREAKFAST PARTY

Have you ever seen a live baby elephant? How would you like to have one for a pet?

The baby elephant in the picture seems to like milk as much as other babies do. He doesn't take it from a bottle, though. Why not? Have you ever fed an

elephant? Do you know some of the things that elephants do with their trunks?

Think of a good name for the elephant. Give the girl a name. How old do you think the little girl is? What can you see in the picture, besides the girl and the elephant?

Is "A Breakfast Party" a good name for this picture? What other names can you think of?

2. STUDY OF A POEM

THE LITTLE LAND

When at home alone I sit
And am very tired of it,
I have just to shut my eyes
To go sailing through the skies —
To go sailing far away
To the pleasant Land of Play;
To the fairy land afar
Where the little people are;
Where the clover-tops are trees,
And the rain-pools are the seas,
And the leaves like little ships
Sail about on tiny trips;
And above the daisy tree
Through the grasses,
High o'erhead the Bumble Bee
Hums and passes.

In that forest, to and fro
I can wander, I can go;
See the spider and the fly,
And the ants go marching by

Carrying parcels with their feet
Down the green and grassy street.
I can in the sorrel sit
Where the ladybird alit.
I can climb the jointed grass ;
 And on high
See the greater swallows pass
 In the sky,
And the round sun rolling by,
Heeding no such things as I.

ORAL EXERCISE

1. While the teacher reads this poem aloud slowly, see if you can see all the things it tells about.

2. Why does the little boy shut his eyes? What places does he see? How do the clover, the rain-pools, and the leaves appear to him? Why do they seem this way? How do the daisies and the insects appear?

What does the little boy do on his trip to fairy-land?

3. Why does the little boy call the daisy a *daisy tree*? What is a *parcel*? *Sorrel* is a small plant. A *ladybird* is a small beetle. Have you ever seen one?

4. Close your eyes for a few minutes and then tell us what you saw. Where did you go? What did you do?

5. Read the poem so that we can see all the little boy saw and did.

3. STUDY OF A POEM

THE LITTLE LAND (concluded)



Through that forest I can pass
Till, as in a looking-glass,
Humming fly and daisy tree
And my tiny self I see,
Painted very clear and neat
On the rain-pool at my feet.
Should a leaflet come to land,
Drifting near to where I stand,
Straight I'll board that tiny boat
Round the rain-pool sea to float.

Little, thoughtful creatures sit
On the grassy coasts of it ;
Little things with lovely eyes
See me sailing with surprise.
Some are clad in armor green —
(These have sure to battle been !) —
Some are pied with every hue,
Black and crimson, gold and blue ;
Some have wings and swift are
gone ; —
But they all look kindly on.

When my eyes I once again
Open, and see all things plain :
High bare walls, great bare floor ;
Great big knobs on drawer and door ;
Great big people perched on chairs,
Stitching tucks and mending tears,
Each a hill that I could climb,
And talking nonsense all the time —
O dear me,
That I could be

A sailor on the rain-pool sea,
A climber in the clover-tree,
And just come back, a sleepy head,
Late at night to go to bed.

ROBERT LOUIS STEVENSON

ORAL EXERCISE

1. Read the poem.
2. What does the little boy see in the rain-pool? What does he do to have a jolly time? How do the insects look and act? How could they disappear so quickly? Why does he think they have been to battle? What does he think of their eyes? What insects have lovely eyes?

Pied means spotted. What does *hue* mean?

What does the little boy see when he opens his eyes? What has he been doing?

3. Close your eyes and tell us what you see.
4. Now read again the poem in to-day's lesson. Make the pictures clear.

The next time you take a trip in a dream, think of the little boy in this poem.

4. SENTENCES ; STATEMENTS

The city mouse visited his friend in the country.
The country mouse had corn and wheat for supper.
The next week the country mouse visited the city.
His friend found jam and cheese in the pantry.

With what kind of letter does each of the above groups of words begin?

What mark is placed after the last word of each group?

A group of words making complete sense is a **sentence**.

In writing, we must show where one sentence ends and another begins. See if you can read this easily :

A big cat pounced on the two mice in the pantry they barely saved their lives the country mouse hurried home he preferred to eat plain fare in peace

How do we keep sentences apart so that we may know where one ends and another begins?

In the sentences at the beginning of this lesson, we tell or state something. Sentences that state something are called **statements**.

Begin every sentence with a **capital** letter.

Place a **period** at the end of a statement.

WRITTEN EXERCISE

1. Copy the four sentences at the beginning of this lesson.

2. How many sentences can you make from the passage beginning " A big cat " ? Write the sentences.

5. SENTENCES ; COMMANDS

Listen to the large raindrops.

Now run into the house.

Shut the door.

Put the windows down.

Call the children to supper.

What is each of the above groups of words called?

Why are they sentences?

Are they statements? Are they questions? What do they do?

As these sentences tell some one to do something, we call them **commands**.

A **request** is a polite form of command. If we use *please* in these sentences, they will become requests.

Place a **period** at the end of every command or request.

WRITTEN EXERCISE

1. Write from dictation the sentences at the beginning of this lesson.

2. Write two statements telling what the little boy saw in the poem on page 14.

3. What two commands would you want a dog to obey? Write them.

4. If a dog could talk, what two requests would he make? Write them.

6. A STORY ABOUT AN ELEPHANT

Make up a short story about the little girl and the elephant in the picture on page 13. Tell the story to the class.

If you prefer, you may tell a story about some other elephant.

7. MARGIN AND INDENTION

On every page that you write, you should leave an even **margin** or blank space at the left. On large sheets the margin should be at least an inch wide. On smaller sheets it may be narrower. Practice will enable you to keep this margin straight.

If you look at almost any printed book, you will notice that it is printed in **paragraphs**; that is, in groups of sentences with the first line of each group set farther to the right than the rest of the lines. We say the first line of every paragraph is **indented**. If the last words of a paragraph do not completely fill a line, the rest of the line is left blank.

The first line of every written paragraph is indented about as far from the margin as the margin itself is from the edge of the sheet.

Leave an even margin at the left of every page.

Indent the first line of every paragraph.

EXERCISE

1. In your Reader or some other book, point out where several paragraphs begin and end.

2. Copy the following paragraph, remembering to leave an even margin about an inch wide and to indent the first line of the paragraph.

I know a giant who snaps off trees or pulls them up by the roots. Sometimes he dashes over the sea in a hurry and

piles the waves into huge heaps, like mountains. He upsets boats and dashes great ships to pieces against the rocks. But when he is quiet, he plays with the flowers, and they are so pleased with his whistling that they dance for joy.

LYDIA MARIA CHILD

8. A PARAGRAPH TO COPY

Copy the following paragraph carefully. Remember to leave an even margin on the left. Indent the first line of the paragraph.

Of course I believe in Santa Claus. Why shouldn't I? Didn't Santa Claus bring me a beautiful butter-cracker last Christmas, and a lovely gingersnap, and a delicious rind of cheese, and lots of things? I should be very ungrateful if I did not believe in Santa Claus. At this very moment I am expecting him to arrive with a bundle of goodies for me. I shall be content with whatever he gives me, so long as it is cheese.

EUGENE FIELD, from *The Mouse and the Moonbeam*

You will notice that the word *I* is always written with a capital.

After you have copied the paragraph, compare your copy carefully with the book. Have you made any mistakes? If so, correct the mistakes before you give your paper to the teacher.

The teacher will probably ask some one to write the first two sentences of the paragraph on the board. Watch the writer carefully and be ready to correct any mistake he makes.

9. SENTENCES ; QUESTIONS

Copy the five lines below :

Do spiders work ?
What can they do ?
How many legs has a spider ?
How many legs has an ant ?
Can ants carry parcels ?

Does each of these groups of words make sense?
What do we call a group of words that makes complete sense?

Does the first sentence tell us something about spiders? What does it do? What does each of the other sentences do?

Each of the above sentences is a question.

A sentence used to ask something is a **question**.

Place a **question mark** at the end of a question.

WRITTEN EXERCISE

1. Write from dictation the five sentences at the beginning of this lesson.

2. Write three statements telling what you know about spiders, ants, or other insects.

3. Write two questions you would ask Santa Claus if he were standing beside you.

4. Punctuate these sentences so as to show whether they are statements or questions :

Where have you been

We could see the aëroplane above us

10. SENTENCES ; EXCLAMATIONS

How the wind blows !
What clouds of dust sweep along !
How dark it grows !
How the windows rattle !
What strange sounds I hear !

Do you ever speak such sentences as these when you are excited? Have you heard other people do it?

When you are surprised or afraid, do you ever exclaim? What you then say is called an **exclamation**.

A sentence used to show strong feeling or excitement is an **exclamation**.

Place an **exclamation mark** at the end of an exclamation.

Let us see if we remember what we have learned about sentences:

A sentence is a group of words making complete sense.

A statement is a sentence that tells or states something.

A command is a sentence that tells some one to do something.

A question is a sentence that asks something.

An exclamation is a sentence used to show strong feeling or excitement.

Begin every sentence with a capital letter.

Place a **period** at the end of every statement and every command.



From the Painting by Geoffrey

A SCHOOL IN BRITTANY

Place a **question mark** at the end of every question.

Place an **exclamation mark** at the end of every exclamation.

WRITTEN EXERCISE

1. Write an exclamation that you might make :

- (a) If you touched something hot.
- (b) If you had just broken your mother's prettiest vase.
- (c) If you were watching a circus parade.

2. Write a statement, a question, and a request that you might use in talking to an organ-grinder, a grocer, or a policeman.

II. A SCHOOL IN BRITTANY

On the facing page is a picture of a school in Brittany, on the seacoast of France. The little girls in this school are dressed in a way that seems strange to us. Notice their long skirts, their wide white collars, and their snowy caps. What kind of shoes are they wearing? Do you know of any other country where the people wear this kind of shoes?

What lesson do you think the little girls are reciting to the teacher? Is this the way you recite your lessons? In how many other ways is this school different from yours?

ORAL EXERCISE

- 1. Tell the class what you see in the picture.
- 2. Talk to your classmates about the ways in which the school in the picture differs from yours.

12. PROPER NAMES

The days flew by as they always fly in holiday time, and it was Christmas Eve before anybody knew it. The family festival was quiet and very pleasant, but almost overshadowed by the grander preparations for next day. Caròl and Elfrida, her pretty German nurse, had ransacked books, and introduced so many plans and plays and customs and merrymakings from Germany and Holland and England and a dozen other countries, that you would scarcely know how or where you were keeping Christmas.

KATE DOUGLAS WIGGIN

The paragraph above contains several names. There are names belonging to a great many persons or things, like *books*, *nurse*, and *countries*. Then there are names that belong to particular persons, places, or things, like *Carol*, *Elfrida*, and *Holland*. These we call **proper names**; the others we call **common names**.

With what kind of letters do the proper names begin?

The word *German* comes from *Germany*. We begin words that come from proper names with capital letters. Some of these words are *American*, *Japanese*, *Italian*, *French*.

Find all the common names in the above selection. Find all the proper names.

A proper name begins with a **capital** letter.

A word that comes from a proper name begins with a **capital** letter.

WRITTEN EXERCISE

1. Write five common names of things you have seen in your kitchen.
2. Write the following proper names :
 - (a) Two names of your neighbors.
 - (b) Three names of places you want to visit.
 - (c) Two names you would give to new pets.
3. Write three sentences containing some of the proper names you wrote for No. 2.

13. TWO OR MORE WORDS IN ONE NAME

It so happened that a dealer in tools, whose store is still kept in Chatham Street, New York, happened to be in the village getting orders for tools. As soon as his eye fell upon those hammers, he saw their merits and bought them all. He did more. He left a standing order for as many hammers of that kind as David Maydole could make.

JAMES PARTON

How many sentences are there in this selection? How do you know? How many proper names are there? Notice that each of these proper names is made up of two words, and that both words begin with capital letters.

WRITTEN EXERCISE

1. Copy the selection about David Maydole's hammers.
2. Write the selection from dictation. Remember to leave a margin and to indent the first line of the paragraph.

Leave plenty of space between your words. Do not make the loops of your letters so long that they run into the lines above or below. You will notice that there is a rather wide space between the period that ends one sentence and the word that begins the next. Between sentences you should leave a space at least twice as wide as the space between words.

14. STUDY OF A POEM

SEPTEMBER



The goldenrod is yellow ;
The corn is turning brown ;
The trees in apple orchards
With fruit are bending down.

The gentian's bluest fringes
Are curling in the sun ;
In dusty pods the milkweed
Its hidden silk has spun.

The sedges flaunt their harvest
In every meadow nook ;
And asters by the brookside
Make asters in the brook.

From dewy lanes at morning
The grapes' sweet odors rise ;
At noon the roads all flutter
With yellow butterflies.

By all these lovely tokens,
September days are here,
With summer's best of weather,
And autumn's best of cheer.

HELEN HUNT JACKSON

Notice that in poetry we do not have paragraphs. Each group of lines is called a **stanza**.

ORAL EXERCISE

1. September is a month of lovely colors and sweet smells. By what *tokens* or signs does Helen Hunt Jackson recognize this month? What are the farmers doing in September? Does the poet mention any tokens that a farmer would not observe?

2. Let us suppose that Helen Hunt Jackson was taking a walk when she thought of writing this poem. What time of day was it? What places did she pass on her walk?

3. Why does the poet speak of the *hidden silk* of the milkweed? What are *sedges*? What is the *harvest* of the sedges? How do the brookside asters make asters in the brook?

4. If you were to write a poem about August, what tokens of the month would you mention? What colors, odors, or sounds would you speak of?

5. Read the poem aloud. The other pupils in the class will close their books while you read.

15. LEARNING A POEM

1. Commit to memory Helen Hunt Jackson's "September." If you read the poem aloud several times at home, you will probably find that you can soon repeat it without looking at the book.

2. Write from memory the poem "September."

Remember to begin every line with a capital letter. Begin the second and fourth lines of each stanza a little farther to the right than the first and third lines. Write the title in the proper place, and at the close of the poem put the author's name.

16. NAMES AND INITIALS

I. Copy these names :

Augustus Washington
Mary Washington
George Washington

These names belong to a father, a mother, and their son. Which is the family name? Which are the given names, that is, the names chosen to distinguish the different members of the family? We call the family name the **surname**, and the given name the **Christian name**. A middle name is considered a part of the Christian name.

II. Copy these names :

William Cullen Bryant
Wm. C. Bryant
W. C. Bryant
Miss Jane Addams

James Whitcomb Riley
James W. Riley
J. W. Riley
Mrs. Helen Hunt Jackson

In how many ways is Mr. Bryant's name written?
Mr. Riley's name?

How should each proper name begin?

The shortened forms are **abbreviations**. What is the abbreviation for *William*?

The first letter of a name is called an **initial**. What is the initial of Mr. Bryant's middle name? Of his first name? What are Mr. Riley's complete initials? Give Mrs. Jackson's initials.

III. The title *Mr.*, *Mrs.*, or *Miss*, as you know, is often used before a person's name. In all such titles, the first letter is written with a capital.

What does *Dr.*, *Capt.*, or *Rev.* before a name indicate?

Why is there a period after *Mrs.*? Why is there none after *Miss*?

A **period** is placed after an initial and after other abbreviations.

WRITTEN EXERCISE

1. Write your own name in two or more ways.
2. Write the name of some girl and put the title *Miss* before it.
3. Write the name of some man, using the proper title and abbreviations.
4. Write the name of some married woman, using the proper title and abbreviations.
5. Write the woman's name in another way.
6. Write the names of three states, each containing two words.
7. Write the names of three lakes.

17. NAMES CHANGED TO MEAN MORE THAN ONE

flower	flowers	dress	dresses
bird	birds	ax	axes
lamb	lambs	watch	watches
squirrel	squirrels	brush	brushes

In the list of words given above, how are those in the first column changed when they mean more than one? How are those in the third column changed when they mean more than one? Study carefully all these words.

Close your book and spell them.

WRITTEN EXERCISE

Write the form of each of these words when it means more than one :

girl	switch	president	sash
bush	desk	motor	book
needle	house	tax	collar

18. A LESSON IN SPELLING

city	cities	valley	valleys
country	countries	turkey	turkeys
penny	pennies	monkey	monkeys
family	families	chimney	chimneys

Notice the last syllable of the words in the first column above. Examine the words in the third column. How does the last syllable here differ from the final syllables in the first column?

Now compare the words in the second and fourth columns. Which words ending in *y* do not change the *y* when *s* is added?

Write *tray* and *toy* so that they will mean more than one.

If *a*, *e*, or *o* comes before the *y*, we add *s* without changing the *y*.

shelf	shelves	proof	proofs
half	halves	roof	roofs

How do we change *shelf* so that the word will mean more than one? How do we change *proof*?

EXERCISE

1. Study the words in the two lists of to-day's lesson and have a spelling match in class.
2. Use in sentences the forms meaning one.
3. Change these sentences by using the forms that mean more than one.

19. STUDY OF A PICTURE

Do you think Prince Charlie would be a good name for the big black horse in the picture on page 34? What name would you select for the boy? How does he happen to be on the horse? Pretend that you are the boy. What would you say to urge your father to let you ride?

How does the boy feel? It looks as if he were very high up in the air. Is he afraid of falling off?



Would you like to ride a horse this way, without any reins or saddle? Do you think the father is going to let go of the halter? What do you imagine he is saying to the boy?

ORAL EXERCISE

You may tell the class a short story about one of these three things :

1. Tell any experience you have had in riding a horse.
How did you feel?
2. Tell about a long ride in an automobile.
3. Tell about Prince Charlie and his little master.

20. WRITING DATES

Copy these sentences :

Washington was born February 22, 1732.

The Declaration of Independence was signed July 4, 1776.

The South Pole was discovered December 14, 1911.

Notice how the dates are written in these sentences. First we have the month, then the day of the month, and then the year. What mark is placed between the day of the month and the year?

Generally, it is better not to abbreviate the name of the month, but the names of the longer months are sometimes abbreviated. We might write the date in the first sentence thus : Feb. 22, 1732 ; and the date in the third sentence : Dec. 14, 1911. *July* is too short a word to abbreviate.

EXERCISE

1. Write the date of your birth.
2. Write the date of to-day.
3. Write these dates in figures :

February twelfth, eighteen hundred and nine.

August first, nineteen hundred and sixteen.

The twenty-third of April in the year fifteen hundred and sixty-four.

4. Read these dates :

Jan. 1, 1900

April 29, 1789

June 6, 1917

March 4, 1912

21. WRITING LETTERS

Why do people write letters? Think of the best letter you ever received. What did it tell you about? Did it sound as if the person were actually talking to you?

Suppose you were to get the following letter :

Please come over after school to-day. I have something to show you.

Could you tell where to go, or what day was meant, or who wanted you to come? Every letter must tell the date and the address and name of the writer.

Where does Richard place his address, the date, and his name in the following letter?

Dayton, Ohio,
June 20, 1918.

Dear Mother,

There is just time to write you while Father gets the car ready to start. We had a fine trip from Springfield without a single accident. We reached here about six o'clock last evening and spent the night at the Central Hotel.

Your loving son,
Richard

WRITTEN EXERCISE

Suppose that you have gone to visit a cousin and have left your jackknife or your thimble at home.

Write a short letter to some one at your home, asking that the article be sent you by mail. You might tell what you wish to do with it.

22. TWO GOOD ORAL COMPOSITIONS

Half the fun of having friends and classmates is in talking over things in which you are both interested. This can be done in the schoolroom as well as at home. The only difference is that in school you need to think out beforehand what your friends will like to hear.

Read what two fourth grade pupils in Massachusetts told to their classmates.¹

MY GARDEN

Last year I had four beds of morning glories. I watered them every night. One night I saw some buds. I was glad then. So I put some strings up to my bedroom window. In two months the flowers were up to the window. Some of them were pink, and some were blue. They were very pretty.

MY REPORT CARD

When I got home the first month with my card, my mother sighed. She said if I had "Whispers" again on my card, she would come up to school. I did not want her to come, so I never whispered very much after that. Now it says "Good" every month. Last month it said, "Good work in reading and language."

¹ The oral compositions reproduced in this lesson and on page 221 are taken from the excellent course of study, "Speaking and Writing English," prepared by Superintendent Bernard M. Sheridan, Lawrence, Massachusetts.

ORAL EXERCISE

Make a list of three good talkers among your classmates. After each name write something that you know the class will be glad to hear that person tell about. It may be a funny happening, a new game, or something the boy or girl has done. Give your list to the teacher and she will ask some of the persons chosen to talk to the class on the subjects suggested.

23. A CLASS TALK

Read again the talks by fourth grade children in Lesson 22. You can see how short the sentences are, how few *and's* are used, and how well the ideas fit together.

The girl who gave the talk on " My Garden " told :

1. What was in the garden.
2. How she took care of it.
3. How the flowers and vines grew.
4. How they looked.

Plan to tell the class about one of the following subjects :

A Picture in my Schoolroom.

Spending a Nickel.

The Baby at our House.

Why my Christian Name is —.

After you have talked on the subject chosen, ask some one whether you spoke slowly and clearly enough to be understood. If you were not understood, try hard next time.

24. STUDY OF A LETTER

In Lesson 21 we found that certain things were necessary in every letter. What are they?

Each part of a letter has a name. The writer's address and the date are called the **heading**. Where does it appear on the sheet of paper?

The **salutation**, or greeting, is always on a line by itself. The **body** of a letter begins on the next line, a little to the right of the place where the salutation ends.

The **closing** of every letter consists of a polite phrase, as, "Your loving son." It is written on a line by itself and begins at about the middle of the line. The name of the writer is on the line below and begins a little farther to the right than the word *Your*.

Look at the letter on page 36 and see which words begin with capitals in the salutation. In the closing.

What punctuation is used in the heading? In the salutation? In the closing?

It is important to keep an even margin at the left of the letter page.

WRITTEN EXERCISE

1. Copy carefully the heading, salutation, and closing of Richard's letter on page 36. Be able to write it at dictation on the blackboard.

2. Write the heading, salutation, and closing of a letter you might write to a friend.

3. Exchange papers and indicate by a check every

mistake in arrangement or punctuation on the paper handed you.

4. Rewrite your paper, correcting the mistakes marked by your classmate.

25. WRITING ADDRESSES

In sending the letter given in Lesson 21, Richard would address the envelope in this way :

Mrs. Richard H. Clark,
805 Grand Street,
Springfield,
Ohio.

Notice that the second line of the address begins farther to the right than the first line. Where does the third line begin? The fourth?

WRITTEN EXERCISE

1. Write the following address as it should be written on an envelope :

Mr. James Baker, 78 Pearl St., Buffalo, New York.

2. Write your own address as it should be written on an envelope.

3. Write the addresses of two friends.

26. A LESSON IN PRONUNCIATION

Here are some words that are often treated unfairly when people speak them. Don't you think it is unfair to the word *fellow* to pronounce it as if the last syllable were *er*? Do you ever forget the *g* in *nothing* or the *h* in *when*? Do you pronounce *saw* as if the word contained an *r*?

Read these words just the way they should be spoken :

fellow	nothing	when	saw
window	walking	white	draw
to-morrow	going	why	law
pillow	playing	which	jaw
narrow	doing	what	raw
hollow	singing	while	straw

27. STUDY OF A POEM

THE BLIND MEN AND THE ELEPHANT

It was six men of Indostan,
 To learning much inclined,
 Who went to see the elephant
 (Though all of them were blind),
 That each by observation
 Might satisfy his mind.

The first approached the elephant,
 And, happening to fall
 Against his broad and sturdy side,
 At once began to bawl,
 " Why, bless me ! but the elephant
 Is very like a wall ! "



The second, feeling of the tusk,
Cried, " Ho ! what have we here,
So very round, and smooth, and sharp ?
To me 'tis very clear,
This wonder of an elephant
Is very like a spear ! "



The third approached the animal,
And, happening to take
The squirming trunk within his hands,
Thus boldly up he spake:
" I see," quoth he, " the elephant
Is very like a snake ! "

The fourth reached out his eager hand,
And felt about the knee;
" What most this wondrous beast is like
Is very plain," quoth he;
" 'Tis clear enough the elephant
Is very like a tree ! "

The fifth, who chanced to touch the ear,
Said, " E'en the blindest man
Can tell what this resembles most;
Deny the fact who can,
This marvel of an elephant
Is very like a fan ! "



The sixth no sooner had begun
About the beast to grope,
Than, seizing on the swinging tail
That fell within his scope,
" I see," quoth he, " the elephant .
Is very like a rope ! "

And so these men of Indostan
Disputed loud and long,
Each in his own opinion
Exceeding stiff and strong;
Though each was partly in the right,
And all were in the wrong.

JOHN GODFREY SAXE

ORAL EXERCISE

1. As you read this poem to yourself, imagine the six blind men standing beside the elephant. Remember that they had to learn about the elephant by feeling with their hands. Do you think each man spoke quickly and in a tone showing that he was sure he was exactly right?

2. What did each man say about the elephant?

3. Why did they make mistakes about the appearance of the elephant? What should they have done to find out how the elephant looked?

4. Tell in class the story of the blind men and the elephant.

5. Read the poem aloud, giving the words of the men just as you think they should be spoken.

6. You may make a little play out of this poem. Choose six children to take the parts of the blind men. A large picture of an elephant may be pinned on the wall or drawn on the blackboard, and as each child gives his speech, he may touch the part of the elephant that he is talking about.

28. WRITING ADDRESSES ON ENVELOPES

Draw lines that show the shape of an envelope and write :

1. Your father's or mother's address.
2. The address of one of your friends.
3. The address of your teacher.
4. The address of the principal of your school.

29. HOW TO SHOW POSSESSION

1. The daisy's petals fold at night.
2. The pansy's face peeps up at us.
3. That monkey's fingers are in mischief.
4. The witch's voice was loud and shrill.
5. The dwarf's cap was decorated with a black feather.

The apostrophe and s ('s) are joined to *daisy* to show that the daisy has, or possesses, petals. What words in other sentences show possession? How does the form of the word in each sentence show that the word indicates possession?

Each of these names ending in 's means but one thing.

WRITTEN EXERCISE

Write sentences in which these words are used to show possession :

king	horse	elephant	brother
soldier	donkey	teacher	sister

30. NAMES CHANGED TO SHOW POSSESSION

1. The daisies' heads are nodding to us.
2. The pansies' faces look like laughing fairies.
3. Monkeys' eyes are bright.

4. The witches' voices were heard in the woods.
5. The dwarfs' caps were decorated with black feathers.

The apostrophe is joined to *daisies* to show that the daisies own, or possess, the heads. You have learned that the *s* at the end of *daisies* makes the word mean more than one. Here the apostrophe alone shows possession.

The apostrophe is joined to *pansies* to show that the pansies own, or possess, the faces. Tell what each of the other apostrophes shows.

EXERCISE

1. Write sentences, using each of these words in the form that shows possession :

birds	grocers	engineers
rabbits	pupils	druggists
farmers	boys	teachers

2. Read your sentences aloud, being careful to pronounce each word distinctly.

31. HOW TO SHOW POSSESSION ; ONE AND MORE THAN ONE

I. baby's shoe	horse's stall
babies' shoes	horses' stalls
America's flag	Frank's bat
thief's mask	lady's dress
thieves' masks	ladies' dresses
Helen's ribbon	Walter's ball

Are any of these expressions sentences? Why?
Which of the above words are common names?

Which are proper names? How should every proper name begin?

Which of these words mean only one? How is each made to show possession?

Which of the above names that show possession mean more than one? How is each of these written to show possession?

II. man's coat	woman's hat
men's coats	women's hats
child's supper	ox's horns
children's supper	oxen's horns
mouse's nest	goose's bill
mice's nests	geese's bills

Which of the above names mean one? Which mean more than one?

Read each of these twelve names and tell how we make the word show possession.

When *s* or *es* has been added to a name to denote more than one, we use the apostrophe alone to show possession.

To names not ending in *s* or *es*, the apostrophe and *s* are joined to show possession.

WRITTEN EXERCISE

1. Write nine sentences, using each of these words to show possession :

robin	aunt	cousin
man	child	woman
fox	dog	chicken

2. Change your sentences so as to make each of these nine names mean more than one and show possession.

32. HOW TO SHOW POSSESSION ; WORDS USED FOR NAMES

- | | |
|---------------------------------------|-------------------------------------|
| 1. The kitten chases <i>its</i> tail. | 4. The rabbits are <i>ours</i> . |
| 2. The bicycle is <i>his</i> . | 5. The puppies are <i>yours</i> . |
| 3. The bracelet is <i>hers</i> . | 6. The chickens are <i>theirs</i> . |

In sentence 1, what word tells whose tail? What name does *its* take the place of?

His stands for *his bicycle*; *hers* stands for *her bracelet*. What does *ours* stand for? *Yours*? *Theirs*?

Words that stand for names do not use the apostrophe to show possession.

EXERCISE

Make sentences, using each of these words to show possession :

its	his	hers	my	your
ours	yours	theirs	our	their

33. CELEBRATING CHRISTMAS

The countries of Europe have many different ways of keeping the Christmas holiday. In France and in Italy, Christmas Day is hardly celebrated at all. With the French and the Italian people, the night of December 24th, Christmas Eve, is the great time. Then the streets are crowded with people, dancing and singing as they move about. Many of them wear masks. At midnight all except the very smallest



From the Painting by Luisi

A SONG WITHOUT WORDS

children go to church. Afterward they go home to a feast which lasts many hours. Christmas Day is usually spent in making visits to relatives.

How many sentences are there in this paragraph?

Mention all the proper names and the words that come from proper names.

WRITTEN EXERCISE

I. Write the paragraph above from dictation.

II. Open your book and correct your exercise.

1. Have you an even margin of the proper width on the left ?
2. Have you used capital letters where they should be used ?
3. Have you used periods where they are needed ?
4. Are all your words spelled correctly ?
5. Is there enough space between your words ? Is the space between sentences twice that between words ?

34. STUDY OF A PICTURE: A SONG WITHOUT WORDS

The artist who painted this picture gave it a peculiar name, "A Song without Words." He was trying to paint a scene so merry, so full of life and action, that those who looked at it would feel that they were listening to a happy song.

Can you think of other titles that he might have used ?

Study the picture carefully. Mention everything that you see in it. What do you think the old man is

telling the baby he holds on his knee? Look at the faces of the six children who are marching down the street. What does the expression on each face show?

What do you see in the picture that makes you think the scene is not in our country?

ORAL EXERCISE

After studying the picture, tell in class what you see in it.

35. PARAGRAPHS

THE JACKAL AND HIS MEAT

Once upon a time a jackal was going to his home with a piece of meat in his mouth. His path led along the bank of a river, where he spied a great fish swimming in the shallows. Dropping the meat, he dashed in to catch the fish, but the fish had seen him first and was off, like a flash, into deep water.

Meanwhile a vulture swooped down out of the sky, seized the piece of meat, and bore it away. Thus the jackal lost both the fish and the meat, and had to go without his supper.

A FABLE FROM INDIA

This story is in two divisions. The first tells about a jackal who tried to catch a fish; the second tells what happened to the jackal's supper. Each of these divisions is called a **paragraph**. How many sentences are there in the first paragraph? In the second?

Notice that the first line of each paragraph is indented.

A paragraph is a group of sentences telling about one general thing or topic.

EXERCISE

1. Tell orally the story at the beginning of this lesson.

2. Write in your own words the story of "The Jackal and his Meat." Keep an even margin on the left. Indent the first line of each paragraph. In the first paragraph tell everything you remember about the jackal and the fish; and in the second paragraph tell about the vulture.

36. THE WORDS IS AND ARE

1. The boy is shouting.
The boys are shouting.
2. The flag is flying.
The flags are flying.
3. The band is playing.
The bands are playing.
4. Is the flag flying?
Are the flags flying?
5. Girls, you are going to the circus.
Mary, you are going.

When we are talking about one thing, do we use *is* or *are*? When we are talking about more than one thing, which of these words do we use? Notice that in the last pair of sentences we use *are* with the word *you*, whether it means one or more than one.

Use *is* when you speak of one thing.

Use *are* when you speak of more than one thing.

Use *are* with *you*, whether you speak to one or to more than one.

WRITTEN EXERCISE

1. Write four statements telling what one of the people in the picture "A Song Without Words" is doing. Use the word *is* in each sentence.

2. Change to questions the statements you wrote for No. 1.

3. Imagine that you are having a conversation with a gardener. Write three questions and answers which might be used. Use *are* in each of the sentences.

37. ORAL COMPOSITION: WHAT I SAW ON THE WAY TO SCHOOL

Prepare to tell the class what you saw on the way to school. Think carefully about what you saw. Select the things that will be interesting.

In giving your oral composition, stand erect and look at the class. Pronounce your words clearly. Do not string your sentences together with *and-a*.

38. STUDY OF A LETTER

400 East 48th Street,
Portland, Oregon,
November 1, 1918.

Dear Mabel,

I will tell you about the good time that we had at school on Hallowe'en.

The blinds were drawn down, and our schoolroom was lighted with jack o' lanterns. Pretty soon the Number One children came in and marched around the room. They had paper bags on their heads with places cut for eyes, nose, and

mouth. They were blowing horns, and made you think of real goblins. It was very exciting.

Your friend,

Daisy Lewis

Point out the heading, greeting, and closing of Daisy's letter.

Notice that the place and the date make three lines. On the first line are written the number of the house and the name of the street. On the second are the names of the city and the state. On the third is the date.

What do you notice about the place where the second line begins? The third line?

Notice where commas are placed in the heading.

When Daisy signs herself *Your friend*, only the word *Your* begins with a capital.

How many paragraphs has Daisy made of the body of her letter? How does she show where the second paragraph begins?

WRITTEN EXERCISE

Write a letter to a friend, telling of some good news or a pleasant time you have had recently.

39. CONTRACTIONS

Instead of writing, "Do not forget to leave a margin," we may write, "Don't forget to leave a margin." We may say, "That is not polite" or "That isn't polite."

Don't is a **contraction** of *do not*. You know that *contract* means to make smaller or shorter. What letter do we leave out when we shorten *do not*?

Notice that we write a contraction as one word, and do not space it as if it were two words.

What is the contraction of *is not*? What letter is left out in the contracted form? Where do we place the apostrophe in *don't*? In *isn't*? What does the apostrophe show in each case?

Learn this list of contractions that are frequently used:

isn't for is not

aren't for are not

wasn't for was not

weren't for were not

hasn't for has not

haven't for have not

doesn't for does not

don't for do not

The letter left out in the contractions above is *o*. Sometimes other letters are omitted. We may write, "All is well" or "All's well"; we may say, "John's at home" instead of "John is at home." What letter is omitted in these contractions?

An apostrophe is used in contractions to show that one or more letters are left out.

WRITTEN EXERCISE

1. Write five sentences about a birthday party, using the following contractions:

he's

isn't

aren't

wasn't

weren't

2. Write five sentences about your school, using the following contractions :

hasn't haven't doesn't don't it's

3. Correct your sentences before handing in your paper. Look carefully at each contraction, remembering what it stands for. Have you used a contraction where you would not use the words it stands for? That is a mistake.

40. THE WORDS WAS AND WERE

1. The boy was shouting.
The boys were shouting.
2. The flag was flying.
The flags were flying.
3. The band was playing.
The bands were playing.
4. The lion was roaring.
The lions were roaring.

In speaking of one thing, do we use *was* or *were*?
In speaking of more than one, which do we use?

Change each of the above statements to a question, thus :

Was the boy shouting ?

Change each of them to an exclamation, thus :

How the boy was shouting !

We use *were* with *you*, whether *you* means one or more than one. Notice these sentences :

You boys were at the circus.

You were at the circus, John.

- Use *was* when you speak of one thing and *were* when you speak of more than one.

Use *were* with *you*, whether you are speaking to one or to more than one.

ORAL EXERCISE

I. Fill in the blanks so that *is* and *was* refer to one thing, *are* and *were* to two things:

1. Were the — out this morning?
2. The — are going fishing.
3. His — was three yards long.
4. A — is a queer creature.
5. My — is on Charles Street.
6. The — were not open so early in the day.
7. Where are the —?
8. — was just ready to sing.
9. Are — sure about it?

II. Make a list of the words you supplied in the above sentences, and write *is* or *are*, *was* or *were* after each word in the list.

41. THE CORRECT USE OF WAS AND WERE

- | | |
|-------------------------|-------------------------|
| 1. You were beaten. | 8. Wasn't he beaten? |
| 2. Were you beaten? | 9. Weren't they beaten? |
| 3. Weren't you beaten? | 10. Weren't you chosen? |
| 4. You were shaken. | 11. Wasn't he chosen? |
| 5. Weren't you shaken? | 12. Weren't we chosen? |
| 6. How you were shaken! | 13. Was he chosen? |
| 7. We were beaten. | 14. Was she chosen? |

Explain why *was* or *wasn't* is used in the sentences above and why *were* or *weren't* is used. Remember what was said about *you* in preceding lessons (pp. 51 and 56).

WRITTEN EXERCISE

Copy the sentences in this lesson, leaving blank spaces where *was*, *were*, *wasn't*, and *weren't* are used. Then close your books and fill the blanks rapidly with the proper form.

42. STUDY OF A POEM

ONE, TWO, THREE!

It was an old, old, old, old lady,
And a boy that was half-past three;
And the way that they played together
Was beautiful to see.

She couldn't go running and jumping,
And the boy, no more could he;
For he was a thin little fellow,
With a thin little twisted knee.

They sat in the yellow sunlight,
Out under the maple tree;
And the game that they played I'll tell you
Just as it was told to me.

It was hide-and-go-seek they were playing,
Though you'd never have known it to be,
With an old, old, old, old lady,
And a boy with a twisted knee.

The boy would bend his face down
On his one little sound right knee,
And he'd guess where she was hiding,
In guesses One, Two, Three!

" You are in the china closet!"
He would cry, and laugh with glee —
It wasn't the china closet;
But he still had Two and Three.

" You are up in Papa's big bedroom,
In the chest with the queer old key!"
And she said, " You are warm and warmer ;
But you're not quite right," said she.

" It can't be the little cupboard
Where Mamma's things used to be —
So it must be the clothespress, Gran'ma!"
And he found her with his Three.

Then she covered her face with her fingers,
That were wrinkled and white and wee,
And she guessed where the boy was hiding,
With a One and a Two and a Three.

And they never had stirred from their places,
Right under the maple tree —
This old, old, old, old lady,
And the boy with the lame little knee —
This dear, dear, dear old lady,
And the boy who was half-past three.

HENRY C. BUNNER

Notice that each line of this poem begins with the same kind of letter. Is this true of other poems?

What rule can you now make for using capitals?

ORAL EXERCISE

1. Read the poem aloud in class, while all the books are closed. Imagine that you are telling your classmates the story of the grandmother and the boy who was "half-past three."

2. A CLASS TALK. Sometimes make-believe games are more fun than any other kind. Can you think of any other make-believe games that the old, old lady and the little boy might have played? Have you ever played any games with a dear old lady like this one in the poem? If you haven't done this, perhaps you have played make-believe games with your brothers or sisters.

Talk to the class about "A Make-believe Game."

43. THE CORRECT USE OF DO AND DOES

What does little birdie say,
In her nest at peep of day?

What do the little birds say?

The crow does eat our corn.
The crows do eat our corn.

Do you know how many stars
There are shining in the sky?

In the sentences above, of how many things are we speaking when we use *does*? Of how many are we speaking when we use *do*? Do we use *do* or *does* with *you*?

EXERCISE

I. Fill the blanks in these sentences with *do* or *does*:

1. — chestnuts grow here ?
2. — this tree have blossoms ?
3. Nobody — that.
4. No boys — that.
5. There — not seem to be pictures in that book.
6. There — not seem to be any coal in the house.
7. That friend of ours — not write to us.
8. — you know, Ellen, when we shall start ?
9. — clover and alfalfa grow in your state ?
10. All in the class — their best.

II. Read these sentences aloud several times, pronouncing each word distinctly:

Did you speak ?

Was it you ?

Don't you like it ?

I saw you.

Let go, please.

I ate it.

Get out of the way.

Please let me go.

Get off the grass.

Please give me that book.

44. THE WORDS HAVE AND HAS

That boy has gone.

Those boys have gone.

Has Charles a bicycle ?

Thomas and his brother have bicycles.

Have George and William come to school ?

Henry, have you a fountain-pen ?

You have one, Elizabeth.

Boys, have you spaded the garden ?

You have done your work well, girls.

I have some apples for you.

In the above sentences, notice where *have* and *has* are used. When we are speaking of one, do we use *have* or *has*? When speaking of more than one, which do we use?

Which form do we use with *you*, whether it means one or more than one? Which do we use with *I*?

Use *has* when you speak of one thing.

Use *have* when you speak of more than one thing.

Use *have* with *you*, whether speaking to one or to more than one.

Use *have* with *I*.

EXERCISE

Fill these blanks with *has* or *have*:

1. The corn — been gathered.
2. The corn and the cane — been cut.
3. — the teacher told you that you will be in the play?
4. There — been three fires this week.
5. — you time to look at my composition?
6. I — committed the poem to memory.
7. I — written it twice.
8. There — been two circuses in town this summer.
9. She and I — washed the dishes.
10. You — nothing to do, but I — much to do.

45. ORAL COMPOSITION: ANIMAL PETS

Talk to the class about something connected with animal pets. Describe some pet that you have or one you have seen. What are its good qualities? What are some of the interesting things it does? What are some of the objections to this pet? How must it be cared for?

After you planned what you will say, tell the class about your pet.

Your audience will tell you afterward what they liked about your talk—whether you stood erect, spoke clearly, and made your story interesting to them.

46. A LETTER TO STUDY

A fourth grade pupil wrote this letter.

Clinton, Missouri,
November 18, 1917.

Dear Herbert,

Yesterday morning Uncle Morton came by our house. He was in his big wagon. Ruth, Lucia, Mary Lee, and Aunt Bertha were with him. He wanted Father, Mother, sister, and me to go nutting with them.

We went, of course. We found lots of nuts and persimmons. We found more persimmons than nuts.

With love,

Your cousin,
Mary Elizabeth

Write a short letter, telling the most interesting thing that you did on a Saturday, a Sunday, or a holiday.

47. ISN'T, AREN'T, AND AM NOT

Isn't that a queer animal ?

Richard isn't in our class.

You aren't going.

Aren't you going ?

They aren't my friends.

I'm not going.

Am I not lucky ?

Read these sentences carefully. Do you ever make a mistake in such sentences? Do you ever use *ain't*? The use of *ain't* is a bad error. If you ever use it, read the above sentences over and over until they sound right to you.

Do not use *ain't* in speaking or writing. Instead of *ain't*, use the contraction *isn't* or *aren't*, or the words *am not*.

WRITTEN EXERCISE

1. Write three questions and three answers about the last story you have read. Be sure that each sentence contains *isn't* or *aren't*.

2. Write three questions and three answers about yourself, containing *am not* or *am I not*.

48. THE APOSTROPHE

PIPPA'S SONG



The year's at the spring,
The day's at the morn ;
Morning's at seven ;
The hillside's dew-pearled ;
The lark's on the wing ;
The snail's on the thorn ;
God's in his heaven —
All's right with the world !

ROBERT BROWNING

Pippa, a little Italian girl, is heard singing this happy song as she wanders through the woods on the one holiday in her year of hard work at the mill. The

author of the poem believes in facing the world with good cheer.

EXERCISE

1. Learn Pippa's song.
2. Write the song from memory. Be careful to use the apostrophes correctly.

49. THE WORDS DON'T AND DOESN'T

1. The train doesn't stop here.
2. The stores don't open to-day.
3. The bell doesn't ring.
4. The wind doesn't blow.
5. The stars don't shine.
6. The baby doesn't talk.
7. Grandma doesn't like noise.
8. The children don't shout.
9. The girls don't sew.
10. The sun doesn't shine.
11. They don't move.

Of what words is *don't* a contraction? Of what words is *doesn't* a contraction?

Read the above sentences, and tell why *don't* is used and why *doesn't* is used.

EXERCISE

I. Write five sentences telling about something that an Indian or Esquimo child does not have, or do, or like. Each sentence should contain *doesn't*.

II. Fill out the following sentences and read them :

1. Why doesn't?
2. My dog doesn't
3. Doesn't the moon?
4. I am sure the policeman doesn't
5. No, the postman doesn't
6. The clock doesn't
7. Doesn't it take a long time to?

50. A COMPOSITION: SAVING WHEAT

Let earth withhold her goodly root,
Let mildew blight the rye,
Give to the worm the orchard's fruit,
The wheat-field to the fly ;

But let the good old crop adorn
The hills our fathers trod ;
Still let us, for His golden corn,
Send up our thanks to God!

JOHN GREENLEAF WHITTIER

You will find that wherever God is mentioned, the word that names Him is written with a capital. Find an example in the above stanzas.

I. A CLASS TALK. These stanzas from Whittier's "Corn Song" remind us of the grains that are being used in our food so as to save wheat. Name some of them. Find out where these products are raised. Ask your mother what some of your breakfast cereals are made of. What grains are used to feed horses and cattle? To make sugar? To make pancakes? Pudding?

Discuss all the reasons why we should save wheat.

II. Write a short composition on one of the following subjects :

1. Why we Must Save Wheat.
2. What Mother Uses instead of White Flour.
3. Wheatless Meals at our House.
4. What Corn Can be Used For.

51. A DICTIONARY LESSON

1. Write the letters of the alphabet in a column. After each letter write two words beginning with that letter.

2. Here are twelve words beginning with the letter *h*. Do you know how to arrange them in alphabetical order, just as they are placed in the dictionary? Words beginning with *ha* come first. *Hair* comes before *hands*. Why? *Hardy* comes before *harvest*. Why?

Write these words in alphabetical order :

horn	hills	home	heap
hardy	hot	hear	hair
harvest	hands	high	hoard

3. Now turn to the section of H words in the dictionary and see whether your arrangement of the above list is the same as the order in the dictionary.

52. THE WORDS A AND AN

1. An aged man was sitting in the shade.
2. We were driving against an east wind.
3. An idle boy gets into trouble.
4. Don't whip an old horse.
5. An unkind remark hurts him who makes it and him who hears it.

6. Do you know why we say : an egg, an insect, an orange, an uncle ?

7. We say *an hour, an honest man.*

8. We say *a uniform, a useful tool.*

An and *aged* are both joined to *man*; but if we take away *aged*, *an* drops its *n* and becomes *a*. *An man* would not sound right.

Read sentences 1-6 and tell what sound comes immediately after *an*.

Read the first four sentences, omitting the word that comes between *an* and the name.

Now read sentences 7 and 8 and tell what sound comes immediately after *an* or *a*. Notice that *h* in *hour* and *honest* is not sounded, and that *uniform* and *useful* both begin with the sound of *y*.

***An* is used before the sounds of *a, e, i, o, u*. *A* is used before other sounds.**

We call *a, e, i, o, and u* **vowels**. The other letters of the alphabet are called **consonants**.

WRITTEN EXERCISE

1. Write five sentences, using the word *a*.
2. Write five sentences, using the word *an*.

53. THE MONTHS

January snowy, February flowy, March blowy ;

April showery, May flowery, June bowery ;

July moppy, August croppy, September poppy ;

October breezy, November wheezy, December freezy.

RICHARD BRINSLEY SHERIDAN

In the little rhyme on page 67, Sheridan tries to describe each month in one word.

It is interesting to know how the months got their names. The names were given by the Romans, a people of long ago whose language was Latin.

January was named for Janus, one of their gods.

February was named for the festival, *februa*, which took place in that month.

March gets its name from Mars, the blustering Roman god of war.

April comes from a Latin word which means *opening*. April is the month when spring opens.

May was named in honor of the goddess Maia.

June is from the name of another goddess, Juno.

July and August got their names in a peculiar way. The old Roman year had only ten months. Julius Cæsar added a month, which was called, in his honor, July. Augustus Cæsar added still another month, and from him it was named August.

September comes from a Latin word meaning seventh ; but the two months introduced by the Cæsars made September the ninth month.

October, November, and December come from Latin words meaning eighth, ninth, and tenth, although these months are now the tenth, eleventh, and twelfth.

Be careful about the spelling and pronunciation of *February*. It is pronounced as it is spelled.

The names of the months begin with **capital** letters.

EXERCISE

1. Write the names of the months.
2. Explain how each month got its name.

54. STUDY OF A POEM

THE WIND IN A FROLIC

The wind one morning sprang up from sleep,
Saying, " Now for a frolic ! Now for a leap !
Now for a madcap galloping chase !
I'll make a commotion in every place ! "
So it swept with a hustle right through a great town
Creaking the signs and scattering down
Shutters, and whisking, with merciless squalls,
Old women's bonnets and gingerbread stalls.
There never was heard a lustier shout,
As the apples and oranges tumbled about,
And the urchins, who stand with their thievish eyes
Forever on watch, ran off each with a prize.
Then away to the fields it went blustering and humming,
And the cattle all wondered whatever was coming.
It plucked by their tails the grave, matronly cows,
And tossed the colts' manes about their brows,
Till, offended at such a familiar salute,
They all turned their backs and stood silently mute.

So on it went, capering and playing its pranks ;
Whistling with reeds on the broad river banks ;
Puffing the birds, as they sat on the spray,
Or the traveler grave on the king's highway.
'Twas so bold that it feared not to play its joke
With the doctor's wig and the gentleman's cloak.
Through the forest it roared, and cried gayly, " Now,
You sturdy old oaks, I'll make you bow ! "
And it made them bow without more ado,
Or it cracked their great branches through and through.
Then it rushed like a monster o'er cottage and farm,
Striking the inmates with sudden alarm ;
And they ran out like bees in a midsummer swarm.

There were dames with their kerchiefs tied over their caps,
To see if their poultry were free from mishaps ;
The turkeys all gobbled, the geese screamed aloud,
And the hens crept to roost in a terrified crowd.
But the wind had passed on, and had met in a lane
A schoolboy, who panted and struggled in vain,
For it tossed him, and twirled him, then passed, and he stood
With his hat in a pool and his shoe in the mud.

WILLIAM HOWITT

ORAL EXERCISE

1. Do you remember a day when the wind was having a frolic? Sometimes it seems to take delight in knocking off people's hats and turning their umbrellas wrong side out. Have you ever been out on such a day, when the wind did all sorts of funny things? Try to remember how the wind sounded, and some of the frolicsome tricks it played.

2. Read the poem.

3. What did the wind start out to do? What did it do to show that it was leaping and frolicking? What damage did it do?

What pictures does the first stanza suggest? The second?

Find the words that indicate the sound or action of the wind.

Think of this poem on the next windy day.

4. A CLASS TALK. Tell in class a story about the wind. What title will you select for the story?

Perhaps you can write or talk on one of these topics :

The Clothesline in the Wind.
When the North Wind Met the South Wind.
The Time the Wind Got Lost.
The Wind at Play and at Work.
The Wind at Night.
When the Wind and I Had a Talk Together.

55. WRITTEN COMPOSITION : MY FAVORITE MONTH

Write a short composition on the subject, "My Favorite Month and Why I Like It."

Name the month and describe it. Do you like it because it gives us beautiful things to look at, or because you have especially good times then? Does your birthday occur then, or some favorite holiday — Christmas, Fourth of July, or Thanksgiving? Think of other reasons for your preference.

56. THE CORRECT USE OF LIE AND LAY

1. The shells lie on the beach.
2. They lay there yesterday.
3. They have lain there all summer.
4. We lay our shoes on the wharf when we wade.
5. We laid them on the beach yesterday.
6. We have laid them in a safer place now.

***Lie* means to rest or recline.**

***Lay* means to put or place.**

Use *rest* or *rested* instead of *lie*, *lay*, and *lain* in the first three sentences.

Use *put* in place of *lay* and *laid* in sentences 4, 5, and 6.

Read the six sentences over and over until they sound familiar.

Notice that we are speaking of to-day or **present time** when we say, "The shells lie on the beach." In sentences 2 and 3 we are speaking of **past time**.

Do not use *lay* for *lie*, or *laid* for *lay* or *lain*.

EXERCISE

Fill the blanks in these sentences with the proper form of *lie* or *lay*:

1. Mother, may I — down?
2. I have not — down since this morning.
3. I have — the dolls on the shelf.
4. Please — this dress in the trunk.
5. I — awake several hours.
6. — down, Don.
7. You — as if you were asleep.
8. How long you have — quiet!
9. — your right paw in my hands.
10. You have — the left paw.
11. — that stick on the rug.
12. Now — it where it — before.

57. THE DAYS OF THE WEEK

Our names for the days of the week are very old. The names were given by our ancestors in England centuries ago. These old Anglo-Saxons were heathens, and they named the days of the week from the objects or the gods they worshiped.

Sunday was named from the sun, and Monday from the moon, which they worshiped.

Tuesday was named in honor of Tiw, the god of war.

Wednesday was named for the god Woden, or Odin, the highest god of the Saxons.

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Thursday was named in honor of Thor, the Thunderer, and Friday, in honor of the goddess Freya.

Saturday was Saturn's day.

Be sure that you can spell the names of the days which are hardest to spell. What letters in *Wednesday* are silent? Pronounce each name carefully. Be sure to sound the *t* in *Saturday* and to make three syllables of it.

The names of the days begin with **capital** letters.

EXERCISE

1. Write the names of the days of the week.
2. Tell orally for what each day is named.

58. ABBREVIATIONS FOR DAYS AND MONTHS

Sometimes the names of the days are abbreviated. Learn these abbreviations :

THE DAYS

Sunday, Sun.	Wednesday, Wed.
Monday, Mon.	Thursday, Thurs.
Tuesday, Tues.	Friday, Fri.
Saturday, Sat.	

The names of some months are so short that they have no abbreviations.

THE MONTHS

Jan.	Apr.	July	Oct.
Feb.	May	Aug.	Nov.
Mar.	June	Sept.	Dec.

In writing dates, it is generally better not to abbreviate the name of any month. When you use the name of a month in a sentence, as "I was born in January," spell it in full. When you write the name of a day in a sentence, as "Come to see me Saturday," do not abbreviate it.

All the abbreviations in this lesson, as you notice, begin with capitals, and, of course, end with periods.

WRITTEN EXERCISE

1. Write the abbreviations for the days.
2. Write the names of the months of the year, abbreviating such as have abbreviations.
3. Write the names of the months in exact alphabetical order. Remember what you learned in Lesson 51 on page 66.

59. A LETTER TO WRITE

Suppose that just before Christmas your teacher asks for suggestions as to how you would like to spend the last afternoon at school before the holidays. Write her a letter explaining your wishes. Make your ideas as definite and clear as possible. The letters will be passed around the class for you to read. Then you are to vote for the letter you like best. Perhaps your teacher will arrange a program based on the best plans in several letters, and will let your class present it.

60. A FIRST AID SPELLER

Everybody wishes to spell correctly. We dislike to find that we have misspelled a word in a letter or something else we have written. We receive a bad impression of a person when we see misspelled words in his letters. The dictionary is our great help when we are in doubt about spelling.

We must master those words that give us trouble. If, for example, we misspell *separate* a few times, we should try to fix in our minds the fact that the second syllable is *a* so that we shall never forget it. Write *separate* on the board, writing the first *a* with colored crayon. Now do not forget that *a* in *separate*.

Many people master their difficult words by writing them in a little book. You will find it a good plan to keep such a notebook. You might call it "My Own Speller" or "First Aid Speller." Whenever you find a word that gives you trouble, write it in your notebook. If afterward you are in doubt about the proper spelling of that word, consult your First Aid Speller.

WRITTEN EXERCISE

Make a list of the words that you frequently misspell. Consult a dictionary or your spelling book for the correct spelling. Write these words in your First Aid Speller. Add to this notebook throughout the year, as you find words that give you trouble.

61. THE CORRECT USE OF SEE, SAW, SEEN

1. Can you see the eagle now ?
2. We saw one yesterday.
3. We have seen him several times.
4. I saw him this morning.
5. Jack saw him and did his best to shoot him.
6. I saw him when he did it.
7. The eagle saw us and flew away.

Read the sentences above. Notice that *saw* is used without the helping words *has* or *have*.

Do not use *seen* for *saw*.

Do not use *saw* for *seen*.

We use *seen* whenever we combine the helping words *is*, *are*, *was*, *were*, *has*, *have*, or *had* with a form of *see*; as, I have seen him.

When there is no helping word, we use *saw*; as, I saw him.

EXERCISE

Fill these blanks with *saw* or *seen* :

1. Who has — the wind ?
2. I — him when I came to school.
3. My brother has — the President.
4. Have you — my dictionary ?
5. Yes, I — it this morning.
6. I have — it somewhere, I think.
7. I — you toss the kites on high
And blow the birds about the sky.
8. It is the greatest circus that ever was —.
9. John was — leading a horse to water.
10. That red automobile has been — on this street before.



62. STUDY OF A PICTURE

In what city do you imagine this photograph was taken? The sign in the window shows that this is the office of a steamship line to Europe. From what cities in America do people sail for Europe?

What does the old man's face show? Why do you think he feels that way? Which one is reading the paper? Why do you think so? What do you think

he is reading? What work do you imagine the old man does? Does he look like any one you know? What can you tell about the weather from the picture? Does *Tony* seem a good name for the boy?

ORAL EXERCISE

1. Tell what Tony is saying to his friend.
2. Make up a story for Uncle Ben to tell Tony about the time when he was a boy.

63. USING WAS AND WERE AFTER THERE

There was a bird in the bush.

There were six birds in the bush.

What is spoken of in the first sentence? In the second sentence? When we speak of one thing, do we use *was* or *were*? When speaking of more than one thing, which do we use?

Do not make a mistake when the word *there* stands first in the sentence, and the name of the thing spoken of follows *was* or *were*.

Use *there was* or *there is* when speaking of one thing.

Use *there were* or *there are* when speaking of more than one.

EXERCISE

I. Fill the blanks in these sentences with *was* or *were*:

1. There — many people who could not secure seats.
2. There — an accident at the factory.

3. There — no room in the inn.
4. There — no rooms to be had.
5. When we came home, there — Uncle Jim and Aunt Martha waiting for us.
6. There — a few potatoes left in the barrel.
7. There — a man in our town,
And he was wondrous wise.
8. I did not know that there — deer in this part of the country.
9. There — a deer in the park.
10. There — no birds in the nest.
11. — there any nuts on the trees?
12. — there an elephant at the circus?

II. When all the blanks are filled correctly, read the sentences over and over until you are sure that you will use the right form.

64. A LETTER TO WRITE

Suppose that one of your schoolmates has been compelled to stay out of school for a week. The teacher suggests that each of you write him a letter, telling him what has been going on in the school during his absence. Write the letter and address an envelope.

Be sure to cheer him up ; make him feel he is missed. Perhaps you can draw pictures of the things you tell him about.

65. THE WORDS MAY AND CAN

Some children have trouble with the words *may* and *can*. Sometimes a pupil asks his teacher, "Can I sharpen my pencil?" As every fourth grade pupil

can sharpen a pencil, it is evident that he wishes to ask, "*May* I sharpen my pencil?"

Can is used in saying that a person has **the power or ability to do** a certain thing; as, Roland can swim.

May is used to **ask or grant permission**; as, You may pick those flowers; May I stay an hour?

All of us, children and grown people, have to ask or give permission many times a day. We should remember to use the correct form.

EXERCISE

I. Fill the blanks with *may* or *can*:

1. — you speak Spanish?
2. — I speak?
3. You — use my knife if you will be careful.
4. Caruso — sing grandly.
5. — Ned and I go to the store?
6. Yes, you — go.
7. Elbert — go because he — go quickly on his bicycle.
8. Helen — draw well.
9. — Willis jump eight feet?
10. — I tell you a story?

II. Read these words aloud several times. Be sure that you sound every syllable and place the accent correctly.

po'em
po'et ry
his'to ry
u'su al ly

jew'el ry
gro'cer y
li'bra ry
gen'er al

ev'er y
per haps'
re cess'
ad dress'

66. TELLING A STORY

THE DOG AND THE WOLF

A Wolf was almost dead with hunger when he happened to meet a House-dog that was passing by.

"Ah, cousin," said the Dog, "I knew how it would be. Your irregular life will soon be the ruin of you. Why do you not work steadily, as I do, and have your food regularly given to you?"

"I would have no objection," said the Wolf, "if I could only get a place."

"I can easily arrange that for you," said the Dog. "Come with me to my master, and you shall share my work."

So the Wolf and the Dog went toward the town together. On the way there, the Wolf noticed that the hair on a certain part of the Dog's neck was very much worn away, so he asked him how that had come about.

"Oh, it is nothing," said the Dog. "That is only the place where the collar is put on at night to keep me chained up. It chafes a bit, but one soon gets used to it."

"Is that all?" said the Wolf. "Then good-by to you, Master Dog."

Tell in class the story of the dog and the wolf.

67. WRITING A PLAY

THE DOG AND THE WOLF : A PLAY

Instead of writing the story as it was given in the last lesson, we may make a little play of it.

DOG: Good day, Cousin Wolf. How is the world using you these days?

WOLF: Bad enough, Cousin Dog. In fact, as you can see, I am almost dead with hunger.

DOG: Ah, cousin, I knew how it would be. Your irregular life will soon be the ruin of you. Why do you not work steadily, as I do, and have your food given you?

WOLF: I would have no objection if I could only get a place.

DOG: I can easily arrange that for you. Come with me to my master, and you shall share my work.

WOLF: Thank you, cousin. I will go with you.

(They go on together toward the town.)

WOLF: By the way, Friend Dog, I see that the hair on your neck is worn away. Pray, how did that come about?

DOG: Oh, that is nothing. That is only the place where the collar is put on at night to keep me chained up. It chafes a bit, but one soon gets used to it.

WOLF: Is that all? Then good-by to you, Master Dog.

(The Wolf runs away toward the forest.)

Choose two members of the class to act this little play. They may use the words of the book or any others that they think are better.

68. A LANGUAGE GAME¹

You may choose sides as if for a spelling match. The teacher will then give out, one by one, the words printed below, and a pupil is to reply with an appropriate answer. Each pupil in turn gives the answer to one word. Any one who hesitates or answers incorrectly takes his seat.

¹ The games described in Lessons 68 and 74 are from "Speaking and Writing English," and are used by permission of Bernard M. Sheridan, Superintendent of Schools, Lawrence, Mass.

For example, the teacher says, "A horn"; the pupil answers, "I blew it."

WORDS TO BE GIVEN OUT

a bubble	a picture	an answer
a potato	a ball	a tomato
a lesson	a leaf	a poem
a bean bag	a riddle	a lasso
a horn	a wagon	a stone
a tulip	a kite	a bucket of water
a whistle	a flag	a story

ANSWER

I grew it.	I drew it.
I threw it.	I flew it.
I blew it.	I knew it.

69. STUDY OF A POEM

THE FROST

The Frost looked forth, one still, clear night,
 And he said, "Now I shall be out of sight;
 So through the valley and over the height
 In silence I'll take my way;
 I will not go on like that blustering train,
 The wind and the snow, the hail and the rain,
 Who make so much bustle and noise in vain,
 But I'll be as busy as they!"

Then he went to the mountain, and powdered its crest;
 He climbed up the trees, and their boughs he dressed
 With diamonds and pearls, and over the breast
 Of the quivering lake he spread
 A coat of mail, that it need not fear

The downward point of many a spear
That he hung on its margin far and near,
Where a rock could rear its head.

He went to the windows of those who slept,
And over each pane like a fairy crept ;
Wherever he breathed, wherever he stepped,
By the light of the moon were seen
Most beautiful things — there were flowers and trees ;
There were beves of birds and swarms of bees ;
There were cities, thrones, temples, and towers, and these
All pictured in silver sheen !

But he did one thing that was hardly fair, —
He peeped in the cupboard, and, finding there
That all had forgotten for him to prepare, —

“ Now, just to set them a-thinking,
I’ll bite this basket of fruit,” said he ;
“ This costly pitcher I’ll burst in three,
And the glass of water they’ve left for me
Shall *chick!* to tell them I’m drinking.”

HANNAH FLAGG GOULD

ORAL EXERCISE

1. By *train*, in the fifth line of the first stanza, the author means the procession or group of things, which she says “ bluster ” — wind, snow, hail, and rain.

Mail, in the second stanza, means armor. What does the poet mean when she says that the frost spreads a coat of mail over the lake ?

What were the spears that the frost hung on the margin of the lake ? Give another word for *spears*.

2. Explain the meaning of these words in the poem :

crest	pane	silver sheen
margin	bevvies	tchick

3. Read the poem aloud in class.

4. What pictures did you see as you listened to the reading of the poem?

5. What did the frost make up his mind to do? In what way did he work? Compare it with the way the wind and the rain work. Mention the places the frost visited. What traces of himself did he leave wherever he went? What damage did he do? What beautiful pictures did he leave in some places?

6. Compare the work of the frost with the work of the wind in the poem, "The Wind in a Frolic," on page 69. Which poem do you like better?

When we have a frost, think of the beautiful pictures in this poem.

70. WRITTEN COMPOSITION: JACK FROST

Write a short composition about a frosty morning. You may tell what you saw on a frosty morning, or you may imagine that you are a little squirrel in the woods on a frosty day. Perhaps you would rather imagine that you are Jack Frost himself.

Remember to leave a margin of good width. Indent the first line of your paragraph. Do not crowd the words or the lines.

71. THE CORRECT USE OF I AND ME

I am going home.

John and I are going home.

Give the book to me.

Give the book to John and me.

Will you please let me go to the concert?

Will you please let Mary and me go to the concert?

We have no trouble in using *I* and *me* correctly, except when we use a name with them. Only a very little child says, "Me will go," but we sometimes hear, "John and me will go." This is as bad as "Me will go."

None of us would say, "Give the book to I," but we sometimes hear, "Give the book to Edward and I."

Read the above sentences over and over until they sound natural to you.

ORAL EXERCISE

The teacher or a pupil will read the following sentences to the class, all the books being closed. Where the word *I* or *me* occurs, the person reading will pause until a pupil supplies the proper word.

1. Ellen and I are learning to skate.
2. You and I will go skating some day.
3. Please teach Janet and me how to skate.
4. May Jack and I go to the circus?
5. Will you let Robert and me feed the elephants?
6. Mr. Thomas gave the goat to Alice, Mary, and me.
7. Mother left the boys and me at home.
8. The teacher forgot you and me.

9. You, Elizabeth, and I are invited to the party.
10. We will not tell what they gave you and me.
11. Will you give the dog to Tom and me?
12. Let him and me take care of it.

72. A LETTER TO WRITE

Suppose that a friend of yours has sent you the gift you would most like to have. Write a letter, thanking your friend for the gift. Tell him, or her, what you did with the gift as soon as you saw it. Mention the name of the gift. Do not speak of it as a *nice* gift.

73. THE WORDS WENT AND GONE

We went to the circus yesterday.

I had never gone before.

Jack went last year.

Father has gone many times.

This morning the circus had gone.

When we went to school, the tents were gone.

Be careful to use *went* and *gone* correctly. There is danger that we use *has*, *have*, or *had* with *went*.

Use *has*, *have*, and *had* with *gone*. Never use them with *went*.

WRITTEN EXERCISE

I. Study these sentences and write them from dictation:

1. I thought the circus would go away to-day.
2. No, it went in the night.

3. After we had gone home last evening, the men packed up.

4. They were gone long before we waked this morning.

5. "Have they gone for good, or will they come back?" asked Robert.

6. "They haven't gone forever," replied his father.

II. 1. Write three sentences, using the word *saw* correctly.

2. Write three sentences, using *seen* correctly.

3. Write three sentences, using *gone* correctly.

74. A LANGUAGE GAME

Play a language game similar to the one described on page 82. The teacher will give out the words as before, but this time the pupils will answer with one of the following sentences.

WORDS TO BE GIVEN OUT

a bubble	a picture	an answer
a potato	a ball	a tomato
a lesson	a leaf	a poem
a bean bag	a riddle	a lasso
a horn	a wagon	a stone
a tulip	a kite	a bucket of water
a whistle	a flag	a story

ANSWER

I have grown it.

I have drawn it.

I have thrown it.

I have flown it.

I have blown it.

I have known it.

75. STUDY OF A POEM

THE VILLAGE BLACKSMITH

Under a spreading chestnut-tree
The village smithy stands ;
The smith, a mighty man is he,
With large and sinewy hands ;
And the muscles of his brawny arms
Are strong as iron bands.

His hair is crisp, and black, and long,
His face is like the tan ;
His brow is wet with honest sweat,
He earns whate'er he can,
And looks the whole world in the face,
For he owes not any man.

Week in, week out, from morn till night,
You can hear his bellows blow ;
You can hear him swing his heavy sledge,
With measured beat and slow,
Like a sexton ringing the village bell,
When the evening sun is low.

And children coming home from school
Look in at the open door ;
They love to see the flaming forge,
And hear the bellows roar,
And watch the burning sparks that fly
Like chaff from a threshing-floor.

He goes on Sunday to the church,
And sits among his boys ;
He hears the parson pray and preach,
He hears his daughter's voice,
Singing in the village choir,
And it makes his heart rejoice.

It sounds to him like her mother's voice,
Singing in Paradise!
He needs must think of her once more,
How in the grave she lies;
And with his hard, rough hand he wipes
A tear out of his eyes.

Toiling, — rejoicing, — sorrowing,
Onward through life he goes;
Each morning sees some task begin,
Each evening sees it close;
Something attempted, something done,
Has earned a night's repose.

Thanks, thanks to thee, my worthy friend,
For the lesson thou hast taught!
Thus at the flaming forge of life
Our fortunes must be wrought;
Thus on its sounding anvil shaped
Each burning deed and thought.

HENRY WADSWORTH LONGFELLOW

ORAL EXERCISE

1. What is a *smithy*? What are *sinevy* hands?
What is a *bellows*? What is a *sexton*?

What is a *threshing-floor*? Do you know that before we had threshing machines people laid the grain on a floor and beat it out with an instrument called a flail?

2. Why does the blacksmith look the whole world in the face? Why might a man not want to do this if he was in debt?



From a Painting by W. L. Taylor

THE VILLAGE BLACKSMITH

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Explain these lines :

It sounds to him like her mother's voice,
Singing in Paradise !

What are some of the things that make the blacksmith rejoice? What are some of the things that make him sorrowful?

3. What lesson did the smith teach the poet? What lines in the poem tell us this?

Longfellow means that, just as the smith works hard to shape useful tools from the iron on his anvil, so we must labor hard and faithfully at our tasks if we would think great thoughts and do useful deeds. Can you name any men or women who have labored faithfully and, through acts and thoughts, have benefited mankind?

4. Read the poem as you think that it should be read. If you understand and like the poem, those who listen to you will know that from the way you read.

5. Commit the poem to memory.

76. THE WORDS THESE, THOSE, AND THEM

Some people use *them* for *those* or *these*. They say, "Them pens," instead of "Those pens"; "Them won't do," instead of "These won't do." Now, this is an error easy to correct, for all we need to remember is that the word *them* is never used to point things out; *those* and *these* are so used. We say, "Those (or these) apples are ripe. I will pick them."

We may properly say, "I will take those (or these)." In that case, we mean, "I will take those apples (or these apples)."

***Them* should not be used for *those* or *these*.**

***Them* is never used simply to point out.**

ORAL EXERCISE

Read these sentences until you get the sound of them in your mind so that the incorrect form will seem wrong to you :

1. Those were the days when we lived in the country.
2. These marbles are mine, but you may use them.
3. Shall I set out these plants or those ?
4. Those who live in glass houses should not throw stones.
5. Tom with his pipe did play with such skill,
That those who heard him could never keep still.
6. Please let me see those neckties.
7. Put them on the table.
8. These tools should not be left outdoors.
9. I think that I will buy one of these knives.
10. We shall need those lines, those rods, and these hooks.

77. A MADE-UP LANGUAGE LESSON ; ERRORS IN SPEECH¹

This is to be an unusual kind of language lesson. It is one that must be made in your own school. It is not for boys and girls everywhere, but just for your class.

Your teacher notices and remembers the errors in

¹ The teacher may repeat this lesson and exercise as often as she thinks necessary.

your speech. Perhaps she keeps a notebook containing the errors she has heard her pupils make in a certain length of time, say two weeks or a month. Many of them your teacher corrects when you make them.

For this lesson, the teacher will write on the blackboard the errors you make most frequently. She will write the correct form also ; or she may prefer to write only the correct form, letting you tell her the wrong form that you use.

EXERCISE

1. Write sentences, giving the correct forms instead of the wrong ones your teacher has told you to avoid. For example, the teacher may tell you that an error she often hears is "ain't." You are to write a sentence containing the correct form, *isn't*, *aren't*, or *am not*.

2. Read all the sentences written by the class to show correct forms.

78. THE CORRECT USE OF DO, DID, DONE

We do our arithmetic to-day.

We did our arithmetic yesterday.

We have done our arithmetic every day.

To use *done* for *did* in the second sentence would be an error.

Do not use *done* for *did*.

When we use the past form of *do*, by itself, we should say *did*.

When we use a helping word with a past form of *do*, we should say *done*.

ORAL EXERCISE

I. Read these sentences over and over until you think there is no danger of your using *done* for *did*:

1. Who did the mischief ?
2. The wind did it.
3. The frost did it.
4. The waves did it.
5. Who did the example wrong?
6. I did it wrong.
7. Tom did it right.
8. I did it carelessly.
9. Tom did his best.
10. Who did up the package?
11. Sarah did up the package.
12. Jane did her sewing very neatly.

II. Read the following sentences, filling the blanks correctly with *done* or *did*, as you are called on in class. You must recite instantly when called on, or lose your turn.

1. — you hear the school bell?
2. What — it say?
3. — you do your best to be on time?
4. Who had not — his best?
5. Have you — your examples?
6. Yes, I — them yesterday.
7. Who helped you? Nobody —.
8. Jack has — up the book.

79. QUOTATIONS

"Why do you wish to see the terrible Oz?" asked the man.

"I want him to give me some brains," said the Scarecrow eagerly.

"Oh, Oz could do that easily enough," declared the man.

What are the exact words that the man first speaks?

What are the exact words of the scarecrow's answer?

Read the exact words in which the man replies to the scarecrow.

We call the exact words of a speaker a **direct quotation**.

A direct quotation is inclosed with quotation marks.

A direct quotation is usually separated from the rest of the sentence by the comma.

WRITTEN EXERCISE

Copy the sentences below and study them carefully.

Notice the quotation marks and the commas.

Notice that each quotation, even when it is not placed at the beginning of a sentence, begins with a capital letter.

Be able to write the sentences from dictation.

1. Robert said, "I caught a fish yesterday."
2. Rachel said, "I have never tried to catch a fish."
3. "Fish have no lungs," said Robert.
4. "They breathe by means of gills," added Rachel.
5. "Would you like to go fishing with me?" asked the man.

6. "Yes, sir, if you please," was the boy's reply.
7. The girl's reply was, "No, sir, I thank you."
8. Julia asked, "May I take the book home?"
9. "May I take the book home?" inquired Julia.
10. Franklin advised, "Empty your purse into your head."

80. POLITE FORMS OF SPEECH

While learning to speak correctly, we ought also to learn to speak courteously. When any one does us even the smallest favor, we say, "Thank you." On proper occasions we say, "Excuse me"; "I am much obliged"; "I beg your pardon"; "I have had a pleasant time."

Learn this quotation from Ralph Waldo Emerson :

Life is not so short but that there is always time enough for courtesy.

Learn these lines from Alfred Tennyson :

Manners are not idle, but the fruit
Of generous nature and of noble mind.

WRITTEN EXERCISE

1. Write a list of the polite expressions that people use. Include as many of these expressions as you can recall.
2. Write a little story, making the people in it use at least three of these polite forms. Don't forget quotation marks.

81. SOME WORDS TO WATCH

There are many words that sound alike but are spelled differently and have different meanings. When we write, we must be careful to spell correctly the words we are using. Some of these are

to, too, two *hear and here* *there and their*

Below are sentences in which these words are used correctly. Whenever you are in doubt about which of these words to write, turn to this lesson and look at the sentences. From these sentences you will probably learn which form you ought to use. If still in doubt, ask your teacher which is right.

to, too, two

1. I went to the well to wash my face.
2. Mary thought the doll cost too much, and I thought so, too.
3. I had two pigeons bright and gay,
They flew from me the other day.

hear, here

4. Did you hear her tell the story ?
5. Here is the place where we caught the fish.

there, their

6. There was an old woman lived under a hill
And if she's not gone, she lives there still.
7. Three little kittens lost their mittens.

WRITTEN EXERCISE

Write from dictation the seven sentences in this lesson.

82. MORE WORDS TO WATCH

Can you think of other words you need to watch, besides those given in Lesson 81? Some people have to be careful not to make mistakes in writing

<i>meat</i>	and	<i>meet</i>	<i>piece</i>	and	<i>peace</i>
<i>rode</i>	and	<i>road</i>	<i>your</i>	and	<i>you're</i>

These words are used correctly in the following sentences.

meat, meet

1. Pray, butcher, give me meat.
2. As I went through the garden gap,
Whom should I meet but Dick Red-cap?

rode, road

3. She whipped him, she lashed him,
She rode him through the mire.
4. Is this the road to London town?

piece, peace

5. We gave him a piece of bread.
6. Oh, come ye in peace, or come ye in war?

your, you're

7. What is your fortune, my pretty maid?
8. "You're kindly welcome, sir," she said.

WRITTEN EXERCISE

Write from dictation the eight sentences in this lesson.

83. THE WORDS COME AND CAME

Have you come to see me?
Yes, I came to see you.
Walter came an hour ago.

Spring has come.

The bluebirds have come.

The robins came first.

The robins had come before winter was over.

When we speak of the present, we use *come* or *comes*.

When we speak of past time, we use *came*.

When we speak of past time and use *has*, *have*, or *had*, we use *come*.

Read the sentences over and over until they sound familiar.

WRITTEN EXERCISE

I. Write three sentences as if you were a brook on a mountain side. Tell where you come from and what comes with you. Be sure to use *come* in each sentence, but not with *has*, *had*, or *have*.

II. Pretend you have been on a journey. Write three sentences telling places you came through, when you came home, and who came with you. Use *came* in each sentence.

III. Fill the blanks with *have come*, *has come*, or *had come*.

1. Daffy-down-dilly — to town.
2. If you — for advice earlier, you would not have suffered so much.
3. Dr. and Mrs. Hill — many miles.
4. The Indian — to the end of the trail.
5. The rain — down in torrents all day.
6. They — for the fair.

84. WRITING A PLAY

THE ANT AND THE GRASSHOPPER

An ant was busy at work one sunny summer day. She was making a storehouse and filling it with food for her family.

Just as she and a friend were tugging along a grain of rice much bigger than themselves, up came a lively grasshopper.

"How do you do, Mother Ant?" said the grasshopper, "and why do you work so hard this fine day?"

"Oh, Mr. Grasshopper, I work now so that I may have food when the cold days come."

"Nonsense!" replied the grasshopper, "you need not be in such a hurry. Summer is not nearly over yet. Come and enjoy yourself, as I do. I do nothing but chirp and dance all day long, while you creep about and think of nothing but work."

Summer passed, and the grasshopper had laid up no food. The first cold days of winter came. Snow fell, and there was no food to be had in the fields.

Feeling cold and hungry, the grasshopper said, "I will go and ask Mother Ant to give me something to eat out of that great store of hers."

So he hopped sadly away to the ant's house and knocked at the door.

"Who is there?" cried the ant.

"Your friend, the grasshopper."

"What do you want?"

"I have come to beg a little food. I don't know where to get any, and I am very hungry."

"You sang all summer," said the ant. "Now you may dance all winter."

1. Make a little play from this story. Write it as the play is written on page 81.

2. Give the play in class.

85. A LETTER TO WRITE

Suppose that you have gone to spend a week with your cousin in another town. While you are there, he remarks that he would like to read "Pinocchio, or the Adventures of a Marionette." You say, "I have that book and shall be glad to lend it to you." Write a letter to some one at your home, asking that the book be sent you by mail. Tell the person to whom you write just where he will find the book. Address an envelope for the letter.

86. STUDY OF A STORY

HOW ARTHUR WAS MADE KING

I

Long ago, in the days of Merlin the magician, there ruled over Britain a king named Uther Pendragon.¹ This king had a son, a little boy named Arthur, who he hoped would rule after him.

But Merlin the magician was wiser than the king. "The wild barons of Britain will never be contented under the rule of a child," he said to Uther Pendragon. "As soon as you are dead, they will rise up and try to seize the power for themselves. Let me take the child and put him in safe-keeping until he is old enough to rule."

So Merlin persuaded the king, soon after Arthur was born, to give the child to him. He carried Arthur away secretly and gave him into the charge of a good knight, Sir Ector, to bring up with his son Kay ; but Merlin did not tell even Sir Ector that this was the son of the king.

It was well that he did not. No sooner was Uther Pen-

¹ Pronounced ū'thēr pēn drăg'ŭn.

dragon dead than Merlin's fears came true. Each of the nobles thought himself fitted to be king. Each rose up, strengthened his castle, and made war upon his neighbor. There was strife from one end of Britain to the other.

Years passed, but Merlin bided his time, and at length Arthur was a tall youth, strong and skilled in knightly exercise. Then Merlin talked with the archbishop, and the archbishop caused it to be known that whoever came to the great cathedral on a certain day would see a miracle. This miracle, he said, would show who was the lawful king of the land.

From all sides the people came riding in. When they came to the cathedral, they saw in the churchyard, on a great stone, an anvil with a sword thrust through it, and on the stone were these words :

Whoso can draw forth this sword is rightful king of Britain born.

Then said the barons and knights, "This is an easy task"; and each one who thought that he should be king tried his strength. There was a great pulling and wresting, but all in vain. Not one of them could move the sword so much as a hair's breadth from the anvil. They were forced to depart without learning who was the rightful king, for the archbishop declared that it was clear that none of these present had power to take the sword.

ORAL EXERCISE

1. A *magician* is one who works wonders.

A *baron* is a nobleman.

An *archbishop* is a high officer of the church.

A *miracle* is a strange and wonderful occurrence. The appearance of the anvil and sword on the great stone was a miracle.

2. The story we have just read is really a story in two parts. What happens in the first part?

Point out the sentence with which the second part begins. How many years do you think pass between the events of the first part and of the second? What happens in the second part?

3. Tell the whole story to the class in your own words.

87. STUDY OF A STORY

HOW ARTHUR WAS MADE KING

II

Not long after the trial of the sword, it came to pass that great jousts were held near London, and Sir Ector and his son, Sir Kay, rode up to try their skill. With them went the young Arthur.

Now it happened that, as they were riding along, Sir Kay discovered that he had by chance left his sword at home. "I will ride back and fetch it," said Arthur quickly, and he turned back to the castle where they had spent the night. But when he reached it, he found the castle closed, for every one had ridden to see the jousting.

He was greatly vexed at this, for said he, "Now Kay will lose his chance in the jousts." Then he remembered the sword he had seen in the churchyard of the cathedral, and he rode quickly and laid hold of it. As soon as he had put his hand to it, it came forth from the stone easily. So Arthur hastened to carry the sword to Sir Kay in order that he might take part in the jousts.

When Arthur appeared with the sword, Sir Ector and Sir Kay knew at once that it was the sword of the prophecy.

And Sir Ector questioned Arthur, saying, "How did you come by this sword?" And Arthur told them how he had found the castle closed and had ridden and fetched the sword from the churchyard for Sir Kay. Then said Sir Ector, "This is the sword of the prophecy. Arthur must be king."

The three went to the archbishop and told him the strange tale; and the archbishop called the people together. Then said he to Arthur, "Now put the sword into the stone and draw it forth that the people may all see the miracle." And before them all, Arthur put back the sword into the stone and drew it forth with ease.

At this the great barons were angry and murmured, saying, "What he has done, we can do."

So the archbishop commanded that the sword be once more placed in the stone. "Let the barons try their hands again," he said. They tried, but still in vain.

Once more Arthur pulled out the sword easily, and the people, seeing it, cried with one voice, "Arthur is king! Arthur is king!"

Thus Arthur was made king, and he ruled Britain wisely, doing justice to all.

ORAL EXERCISE

1. *Jousts* (pronounced *jŭsts*) are combats on horse-back between knights armed with swords and spears.

A *prophecy* is a foretelling of something that is to happen. The words on the stone were a prophecy.

2. Lesson 87 finishes the story of "How Arthur was Made King." How many parts are there in this story? What happens in each part?

3. Tell the whole story to the class in your own words.

88. WRITING A PLAY

We found that the story in Lesson 86 is made up of two parts. If you were to make this story into a play, these parts would be called *acts*. Who would be the actors in this play?

Make a play out of this story in class. The teacher will help you to think of the speeches of the different actors.

89. WRITING A PLAY

In Lesson 87 you will find material to finish your play. What new actors do you need? Sometimes in plays every part of the story is not acted out. The actors either tell the audience what has happened between the acts, or they tell enough so that the rest can be imagined. Do you think there is any part of this story that need not be acted?

Finish the play in class with the teacher's help.

Then go through the whole play and make it better wherever you can.

90. GIVING A PLAY

Choose actors to take the parts, and give the play "How Arthur was Made King."

91. DOUBLE NEGATIVES

The family hasn't any money.

I won't go any more.

There isn't any more.

I have no pencil.

I haven't a pencil.

He can never go there again.

These sentences are **negative statements**. *Not*, *no*, and *never* are negative words, and when we put them into a sentence, we make the sentence negative.

In learning to speak correctly, it is important to remember that we should use only one negative at a time. Using two negatives, or a double negative, is a mistake made by many people. Some say, "The family hasn't no money." Others do even worse, and say, "The family hasn't got no money," or "The family ain't got no money."

When I say, "I have no pencil," I make a good sentence; but when I say, "I haven't got no pencil," I make a bad sentence. It is wrong because *no* is a negative word, and *haven't* contains another negative for it is a shortened form of *have not*.

Do not use a double negative.

EXERCISE

I. Make sentences using these negatives correctly:
no, not, nowhere, never, nothing.

II. Write these sentences from dictation:

1. I could not find it anywhere.
2. He promises not to be late any more.
3. He promised not to be late again.
4. I didn't do anything.
5. I did nothing.

6. We shall never find it anywhere.
7. There isn't any more.
8. The workmen didn't have time to talk.
9. Don't do anything that you will be sorry for.
10. The soldier wasn't a coward.
11. The soldier was no coward.

92. A LESSON IN PRONUNCIATION

1. Pronounce these words carefully. Study them to see which ones you are uncertain about. Do you know how many syllables there are in *business*; in *drowned*? Where does the accent come in *idea*? If you need help, look the word up in the dictionary or ask your teacher to pronounce the word for you.

Tuesday	general	yesterday
Saturday	what	potato
February	govern	sword
again	government	to-morrow
asked	grocery	usually
business	police	quiet
catch	follow	let go
children	hundred	get out
chimney	jewelry	pretty
delivery	kept	our

2. After you have studied the words carefully, the class may choose sides as in a spelling match and read the words, one by one, from the book. The teacher, or one of the pupils, may be the judge, to decide whether the letters are sounded clearly and the word is accented properly.

93. A LETTER TO WRITE

Select some friend and write a letter, thanking him for some kindness he has shown you.

Exchange letters in class and correct the one that is handed to you. Return the papers to their owners.

Then copy your letter, correcting all the mistakes made in the first writing. Now you may hand your corrected letter to the teacher, or you may take it home, get an envelope and a stamp, and mail it.

94. DIRECTING STRANGERS

Frequently we are asked to tell a stranger how to find a place. He may wish to go to a certain railroad station, to a church, or to some one's residence.

Select one of the sentences below and tell the class clearly how to reach the place mentioned in it.

1. How would you go from the school to a certain church?
2. How would you go to a railroad station from the school?
3. How would one go from the school to a certain residence?
4. Choose some spot in your town and tell a stranger how to go from there to your home.
5. How would you go from your home to a good fishing place?
6. How would one go from the school to the nearest park?
7. Tell a stranger how to go from the nearest railroad station to your home.
8. Tell how to go from the school to your home.

95. A USE OF THE COMMA

You may fire when you are ready, Gridley.

O Moon, have you done something wrong in heaven ?

Dear Mother, how pretty the moon looks to-night !

Look at the Great Dipper, John, in the northern sky.

What kinds of sentences end with periods? Read the statement above. Read the command. Read the questions.

In the first sentence, what word is separated from others by a comma? In the second sentence? In the third? In the fourth? In the fourth sentence, notice that it is necessary to use two commas to separate the name *John* from the rest of the sentence.

What does each of the words set off by the comma do in these sentences?

The name of the person or thing addressed is always separated from the rest of the sentence by the comma.

WRITTEN EXERCISE

I. Write from dictation the first four sentences of this lesson.

II. Use commas where needed in these sentences :

1. Helen here is a pretty flower.
2. John do flowers have legs ?
3. Oh Helen I thought that this butterfly was a flower.
4. Thomas will you put the net over him ?
5. Look at the spots Edith on his wings.
6. See the little knobs Harry on his feelers.
7. Can you tell a butterfly from a moth Mabel ?
8. Helen will you show me how to tell them apart ?

96. A LETTER TO WRITE

Suppose that you have a cousin whose parents live somewhere in South America. This cousin has never been to the United States. He has never been to a school such as you attend. He has a teacher at his own home. He writes you a letter and says, "Tell me about your school." Write the letter he asks for.

97. OUR NATIONAL ANTHEM

THE STAR-SPANGLED BANNER

Oh, say ! can you see, by the dawn's early light,

What so proudly we hailed at the twilight's last gleaming —

Whose broad stripes and bright stars, through the perilous fight,

O'er the ramparts we watched, were so gallantly streaming ?

And the rockets' red glare, the bombs bursting in air,
Gave proof through the night that our flag was still there;

Oh, say ! does that star-spangled banner yet wave
O'er the land of the free and the home of the brave ?

On that shore, dimly seen through the mists of the deep,

Where the foe's haughty host in dread silence reposes,
What is that which the breeze, o'er the towering steep,

As it fitfully blows, now conceals, now discloses ?

Now it catches the gleam of the morning's first beam,
In full glory reflected, now shines in the stream ;

'Tis the star-spangled banner ! Oh ! long may it wave
O'er the land of the free and the home of the brave.

And where are the foe who so vauntingly swore

That the havoc of war and the battle's confusion

A home and a country should leave us no more ?

Their blood has washed out their foul footsteps' pollution.

No refuge could save the hireling and slave
From the terror of flight or the gloom of the grave ;
And the star-spangled banner in triumph doth wave
O'er the land of the free and the home of the brave !

Oh ! thus be it ever, when freemen shall stand

Between their loved homes and the war's desolation !

Blest with victory and peace, may the heaven-rescued land

Praise the Power that hath made and preserved us a nation.

Then conquer we must, when our cause it is just,
And this be our motto : " In God is our trust " ;
And the star-spangled banner in triumph shall wave
O'er the land of the free and the home of the brave !

FRANCIS SCOTT KEY

ORAL EXERCISE

1. Read this poem in class.
2. Commit to memory " The Star-spangled Banner " and recite it in class. Always stand when you hear or sing our national anthem.

PART TWO

I. A RACE FOR LIFE

One day in the spring of 1868, I mounted Brigham and started for Smoky Hill River. After galloping twenty miles, I suddenly saw a band of about thirty Indians nearly half a mile distant.

The only chance I had for my life was to make a run for it, and I immediately wheeled and started back toward the railroad. Brigham seemed to understand that it was to be a race for life.

One of the Indians' horses, a spotted animal, was gaining on me all the time, and his rider would occasionally send a bullet whistling along. I saw that this fellow must be checked. So, quickly wheeling Brigham around, I raised old "Lucretia" to my shoulder and fired. At the crack of my rifle, down went the spotted horse.

In a moment we were again fairly flying toward our destination. The chase was kept up until we came within three miles of the end of the railroad track, where one of the outposts gave the alarm.

Several cavalymen came galloping to our rescue; and when the Indians saw this, they turned and ran. Jumping to the ground and pulling the saddle off Brigham, I told the men what he had done for me. They at once took him in charge and rubbed him down so vigorously that I thought they would rub him to death.

Captain Nolan of the Tenth Cavalry now came up with forty of his men, and learning what had happened, he determined to pursue the Indians. He kindly offered me one of his cavalry horses, and we started out. Before the Indians had gone five miles, we overtook and killed eight of them, but the others escaped.

When we got back to camp, I found old Brigham grazing quietly. He looked up at me as if to ask, "Master, did you get any of those fellows who chased us?" I believe he read the answer in my eyes.

WILLIAM A. CODY ("Buffalo Bill"). Abridged

ORAL EXERCISE

1. A story usually tells, as soon as possible, the answer to these questions: Who? When? Where? What? Answer in class these questions about "Buffalo Bill's" adventure.

2. Ask yourself the following questions and answer them:

(a) What other title would be suitable for the story? Why wouldn't "An Adventure" be a good title?

(b) On what did William Cody's life depend? Did Brigham know it?

(c) How did William Cody show skill and a cool head in the presence of danger?

3. Tell the story at home to your family or to some one you know. Tell it to the class.

4. Perhaps you have had a dangerous experience or have heard your father tell of some adventure. Perhaps you have read of an exciting adventure. Tell your classmates about it.

Then ask them a few questions to find out whether they were listening and can remember the important points of the story.

2. A REVIEW LESSON

1. Copy a question from the story on page 113.
2. Write a command such as "Buffalo Bill" might have spoken to Brigham.
3. Write a negative statement addressed to the horse.
4. Find a quotation in the story. What must you always remember about the punctuation of a quotation?
5. How would you abbreviate the title of Nolan in the story? Write three other abbreviations.
6. How many paragraphs are there in the story? What tells your eye at once when a new paragraph begins?
7. Explain the reason for each mark of punctuation in the last two sentences of the story.
8. Why is the apostrophe used in one word in the third paragraph?
9. Write the following questions, using a contraction in place of two words in each:

Is it not an exciting story?

Does he not tell the story well?

Was it not a narrow escape?



3. STUDY OF A PICTURE: CARPENTERS

Here is an interesting picture of boys at work. What are they making? Do they seem to go about their work as if they knew how to do it? About how old do you think each boy is? Where are they working? What season of the year is it? Look closely at the picture so that you will be sure to notice everything in it.

EXERCISE

1. Describe the picture to the class. While the pupil is describing the picture, the other members of the class should close their books.
2. Write a short story about the boys who are

working. Give each boy a name. Tell what they are making and why they wanted to make these things. Speak of the selection of the materials, the difficulties the boys met in the work, and what they did with the articles made.

4. THE JOY OF MAKING THINGS

Every boy and every girl knows the joy of making things. What have you enjoyed making? Perhaps it was a kite, or a doll's dress, or a boat, or a loaf of bread, or a garden. Wouldn't you like to tell the class how you made it? Children make hundreds of things, and the thing that you can tell about may be different from those suggested here.

Perhaps, while you were making the article, you had some amusing experiences or made some blunders. If so, relate them.

In telling your story, the following plan may help you :

1. Why I wanted to make ——.
2. The material used.
3. Putting the material together.
4. The finished article.
5. My pleasure in making it or using it.

EXERCISE

1. Tell in class the story of something you have made.
2. Write the story you have told.

5. COMMON AND PROPER NOUNS

It is convenient to have the words of our language divided into classes. One large class is called **nouns**. Nouns are the names of things. *Pencil, book, girl, Joseph, Chicago, automobile, and dinner* are examples of nouns.

Nouns are of two kinds, common and proper.

A **common noun** is a name belonging to all things of a class. For example, *city* is a common noun. There are thousands of cities, and each has the name *city*.

A **proper noun** is the individual name of a particular person, place, or thing. *Minneapolis* is a proper noun because it is the name that belongs to a particular city.

A proper noun always begins with a **capital** letter.

EXERCISE

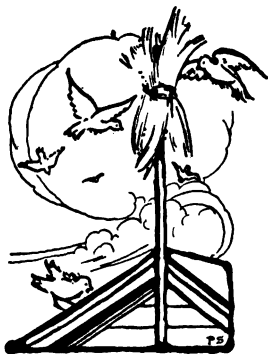
1. Pick out the nouns in the first paragraph of the story "A Race for Life" on page 113.

2. Make a list of ten nouns, selecting five common nouns and five proper nouns. Write the list so that you do not have all of one kind together.

Then stand before the class, read each noun slowly, and call on some one to tell whether the noun is common or proper. You must be able to tell whether the pupil gives the correct answer. If he does not, call on some one else from among the pupils who volunteer.

6. A CLASS TALK: BIRD FRIENDS

[One of the prettiest of Christmas customs is the Norwegian practice of giving a dinner to the birds on Christmas Day. Every gable, gateway, and barn door is decorated with a sheaf of corn fixed on the top of a tall pole, from which the birds may make their Christmas dinner. Even the peasants contrive to have a handful of corn set by for this purpose. Whatever the birds do not eat on Christmas Day, remains for them to finish at their leisure during the winter.



What have you done to provide food for the birds in winter? What birds have nested near your home? Where could you put up a bird house for the convenience of birds in nesting?

How do birds give us pleasure? What good service do birds render the farmer and the gardener? What are you going to do for birds hereafter?

What have you read about birds? Some beautiful poems have been written about them. Perhaps the teacher will read to the class one or more of the following poems:

The Birds of Killingworth, by H. W. Longfellow.

To a Waterfowl, by William Cullen Bryant.

The Mocking Birds, by Paul Hamilton Hayne.

The Mocking Bird, by Sidney Lanier.

The Skylark, by Percy Bysshe Shelley.

The Cuckoo, by William Wordsworth.

Tell the class all the good reasons you can think of why birds should be protected. Stand in the front of the room while you are giving these reasons. Be sure you stand erect, and do not lean on anything. Speak in a tone easily heard by all.

7. LETTER WRITING

184 Center Street,
Newton, Mass.,

September 25, 1918.

Dear Polly,

My brother Dick and I are planning a picnic in Waltham Woods next Saturday. Father is going to take us over in the car at nine o'clock. Would you and your cousin like to go, too? We can call for you.

Dick's Scout Master lives in Waltham. He has promised to help us gather nuts and build our fire.

I hope you and Alice can come.

Your loving friend,
Eleanor

WRITTEN EXERCISE

Half the class may write letter No. 1 below and half may write No. 2. Arrange the parts of your letter just as the parts are arranged in Eleanor's letter.

1. Write a letter accepting Eleanor's invitation.

2. Write the letter Polly or Dick might send you after they have had the picnic. If you prefer, you may write to one of your own friends, telling about your last picnic.

8. FINDING THINGS IN BOOKS

All through life you will frequently need to find things in books. You will need to look up words in the dictionary, to find recipes for cooking, to learn how to raise certain vegetables, to find a poem you wish to read, and thousands of other things. As you go further in school, you will be able to learn more easily if you know how to find information quickly in your school books and in the books of a library. Most books furnish two means by which to find information. These are the table of contents and the index.

The large divisions of a book are generally given in the **table of contents** at the front of the book. If the book is divided into chapters, the table of contents tells you what each chapter is about. In geography, for example, if you want to read about some large division of the subject, like South America or the Western states, you can find the place where these are treated by looking through the table of contents.

The **index** at the back of the book is arranged in alphabetical order and contains many more facts than the table of contents. It is, therefore, a better place to look for information. If you want to know about Boston, for instance, go to the index of your Geography. If you want to know all that the Geography says about wheat, you will find in the index many different pages concerning wheat.

EXERCISE

1. In the index of this book, find what pages treat of

Predicate of a sentence	"America"
Paragraphs	Mount Vernon

2. In your Geography, find what pages tell about

Coal	Torrid Zone
Amazon River	Ocean Currents

3. Make a list of five of your favorite books, giving the name of the author and the title of the book. Arrange them in correct order, giving first the author's surname. You will then see how careful a person has to be in making a convenient index.

For example,

<i>Author</i>	<i>Book</i>
Hawthorne, Nathaniel	Wonder Book
Long, William J.	Ways of Wood Folk

9. CORRECT USAGE ; IT ISN'T

Play the game with rhyming words as described below. In guessing the leader's word, be careful to define exactly the word you have in mind.

LEADER: I've thought of a word that rhymes with *wear*.

HELEN: Is it what the weather is to-day?

LEADER: No, it isn't *fair*.

GEORGE: Is it what I have on my head?

LEADER: No, it isn't *hair*.

JOHN: Is it what brave men do?

LEADER: Yes, it is *dare*.

It is now John's turn to think of a word and to tell what it rhymes with. The class then guesses what the word is by giving definitions.

10. ORAL COMPOSITION

You may choose either a dream or a circus parade as the subject of a talk to the class. Plan carefully what you are going to say. Remember three things:

1. Speak distinctly.
2. Pause at the end of a sentence instead of saying *and*.
3. Plan to get everything you have to say into two minutes.

I. Tell the class about some amusing dream that you have had lately. Tell

1. Where you were in the dream.
2. What happened to you.
3. How the dream ended.

II. Tell the class about some circus parade that you have seen.

1. When was it?
2. Where was it?
3. What interesting animals did you see?
4. What parts of it did you like best?

11. WRITTEN COMPOSITION; MAKING AN OUTLINE

Here is a composition written by a fourth grade pupil. You will see that she tells about

Who I was in my dream.
Why I felt glad.

Why I was sorry when I awoke.

What happened then.

The mistakes in this composition are marked so that Katherine will see what must be corrected when she writes it again.

s/p. One night I went to sleep and I drent I was
s/p. the prince of Gapan and my father was the
ea/p. emperor and my mother the Empress. I was
 very happy because I was the richest child in
s/p. Gapan. I wore silk cloes and I drove around
 in a chariot. But when I awoke, I found my-
s/p. self in a plain home with no silk cloes, just plain
 little Katherine O'Donnell. I was very sorry
 because I wasn't a prince. I told my mother
p. and she laughed_A

WRITTEN EXERCISE

1. Write a composition on "My Dream" or "The Circus Parade." Before writing, decide on the principal things that you are going to tell about. If you make an outline, it will help you to give first the thing that ought to come first, and then all the other items in their proper order.

Remember

The margin.

Paragraph indention.

Capital letters.

Periods and question marks.

Neat, legible handwriting.

Correct spelling.

2. CLASS WORK. Before handing in your paper, exchange papers with the pupil opposite you and mark every mistake in the points you were to remember.

You may use these abbreviations :

- ea*/*p*. to show a mistake in using a capital.
- s*/*p*. to show a mistake in spelling.
- p*. to show a mistake in punctuation.
- ¶ to show where a paragraph should begin.

12. NOUNS

I. Name all the nouns in the following sentences :

1. One to-day is worth two to-morrows.
2. If you'd have a servant that you like, serve yourself.
3. The discontented man finds no easy chair.
4. Clean your finger before you point at any spots.
5. Never spend your money before you have it.
6. Don't play with matches.
7. Don't throw anything into the street.
8. The flag should never be allowed to touch the ground while being hoisted or lowered.

II. Explain briefly one of these sayings so that a fourth-grade pupil will understand it. Make your explanation so clear that he will remember the saying and act upon it. Perhaps you can think of an incident that proves the truth of the statement you choose.

13. WRITING TITLES; CAPITALS

Look at the titles of poems in the list on page 119. How is the first word of each title written? Why do you suppose *of* and *a* are not written with capital letters?

Look at the titles of books which you wrote for

Lesson 8. Which words in the titles begin with capitals?

Make a rule for the use of capital letters in titles.

Where should you use capitals in writing the titles of your compositions?

In your Geography, notice that in names consisting of more than one word, capitals are used for the important words; as, the United States of America, the Gulf of Mexico.

EXERCISE

I. Copy these sentences, using capitals where they are needed :

1. haste makes waste.
2. have you been to chicago?
3. uncle charles gave me a copy of "alice's adventures in wonderland."
4. my aunt has some mexican pottery.
5. he prayed to our father in heaven.

II. Tell in class where capitals should be used in the following sentences. Then write the sentences from dictation.

1. it was the schooner hesperus
that sailed the wintry sea ;
and the skipper had taken his little daughter
to bear him company.
2. on the last wednesday in june we set out on our
journey.
3. he sailed into the bay of biscay.
4. the israelites crossed the red sea.
5. the man answered, " we live in kansas city."

6. on the 19th of april, 1775, the british troops from boston reached concord.

7. one day as thomas dustin of haverhill was hoeing beans, he heard the terrible whoop of indians.

14. STUDY OF A POEM

HOMeward BOUND

Head the ship for England !
 Shake out every sail !
 Blithe leap the billows,
 Merry sings the gale ;
 Captain, work the reckoning ;
 How many knots a day ? —
 Round the world and home again,
 That's the sailor's way !

We've traded with the Yankees,
 Brazilians, and Chinese ;
 We've laughed with dusky beauties
 In shade of tall palm-trees ;
 Across the line and Gulf Stream,
 Round by Table Bay —
 Everywhere and home again,
 That's the sailor's way !

Nightly stands the North Star
 Higher on our bow ;
 Straight we run for England ;
 Our thoughts are in it now.

Jolly times with friends ashore,
 When we've drawn our pay ! —
 All about and home again,
 That's the sailor's way !



WILLIAM ALLINGHAM

ORAL EXERCISE

I. STUDY OF THE POEM. 1. What does the first stanza tell you? The second stanza? The third?

2. The speed of a ship is counted by *knots*, one knot being 800 feet longer than a mile. Give other meanings of the word *knot*. Why should the sailor want to know how fast the ship is going? If a ship goes eight knots an hour, how many knots would it go in a day? Your answer is a *reckoning*.

The word *blithe* means gay, light-hearted. What other words might be used in place of *blithe*?

3. Notice the exclamation points in this poem. Read aloud the lines that end with exclamation points. Does the punctuation give you a clue as to how the line should be read?

4. What do you notice about the place where the second and fourth lines of the first stanza begin? What do you notice about the last words in these two lines? Examine the other pairs of lines that are indented.

II. A CLASS TALK. 1. What do you think the sailors said on the trip home?

2. What do you think the sailors told their friends when they reached England?

3. Several pupils may act the part of sailors, and others in the class may be the friends at home. Have a short conversation.

15. LETTER WRITING

A friend who lives in another town and is in the same grade as you are, is going to move to your town and enter your school. He wishes to know what books you use.

1. Write such a letter as you think your friend would write you. The letter will say that he is going to move to your town and wishes to know the names of the books.

2. You may write your own answer to the letter. Give the list of books studied in your grade. Write the name of each book on a separate line. Give the name of the author as well as the complete title of the book, thus: Blake's Graded Poetry, Fourth Year.

16. STUDY OF A PICTURE: FEEDING THE HENS

On the following page we have a well-known picture by Jean François Millet, a great French painter. Millet lived in just such a stone cottage as this one in the picture. He knew about hens and gardens and orchards. Because he loved the French people and delighted in their vigorous work on the farm, he painted these things for every one to see.

What shows you that the woman in the picture lives in a foreign country? What do you think she is giving the hens? Does the baby in the doorway



From the Painting by Millet

FEEDING THE HENS

seem interested? If you could hear the woman talk, what do you think she might be saying?

Where does the artist put the most important thing in his picture — in the front or in the back of the picture? Suppose everything were placed in a row across the front (or *foreground*) of this picture. Would you find it confusing to try to see everything at once? Millet placed the woman and the hens in the foreground. What does he show in the background?

Millet's most celebrated picture is "The Angelus." Among his other famous paintings are "Feeding Her Birds," "The Sower," "The Gleaners," "The Shepherdess," and "The Man with the Hoe." Have you seen any of these pictures?

EXERCISE

1. Describe orally Millet's picture, "Feeding the Hens."

2. Suppose that you were to photograph some favorite spot connected with your home. Would you choose a view inside the house, or outside? Would you have any people in the picture? Any animals? Write a paragraph describing the photograph that you would like to have.

17. CORRECT USAGE; SIT AND SET

1. Sit still.
2. I sat still.
3. I have sat still a long time.

4. Set the kettle on the stove.
5. I set the clock yesterday.
6. They have set the chairs on the platform.

Sit means to take a sitting position. When we are tired of standing, we sit. The bird sits on its nest.

Set means to place a thing somewhere. If we have a pitcher of milk, we can set it on the table, set it on the shelf, set it on the floor, or set it in the refrigerator.

We cannot *sit* anything; that is, we do not say, "Sit the kettle."

When we use the word *set*, however, we must say that we set *something*, except when we say that the sun sets, or a person sets out on a journey.

EXERCISE

Fill the blanks with *sit*, *sat*, or *set* :

Once in my sleep I heard a queer moan in the corner cupboard. I — up in bed and listened. It came again. I hated to — my foot on the cold floor, but curiosity made me get up. Only yesterday my mother had — something up on the top shelf out of my reach. I opened the cupboard door. A little candy rabbit — on the floor moaning. I wanted to — down and talk to him but he said, "Please don't — so near. I am afraid you will eat me. — me back on the shelf." I felt sorry for the poor rabbit so I — him up on the shelf. Then I climbed back into bed and fell asleep.

18. AN EXERCISE IN COPYING

Copy the following paragraphs :

The whole of this little valley belonged to three brothers,

called Schwartz, Hans, and Gluck. Schwartz and Hans, the two elder brothers, were very ugly men, with overhanging eyebrows and small dull eyes, which were always half shut, so that you couldn't see into them and always fancied they saw very far into you. They lived by farming the Treasure Valley, and very good farmers they were. They killed everything that did not pay for its eating.

The youngest brother, Gluck, was as completely opposed, in both appearance and character, to his seniors as could possibly be imagined. He was not above twelve years old, fair, blue-eyed, and kind in temper to every living thing.

JOHN RUSKIN, from *The King of the Golden River*

19. HOW TO MAKE PICTURES WITH WORDS

What do you see when you think of Schwartz and Hans? Has the writer told you about their clothes, hair, mouth, or size? Does he need to tell you about all these things to make you see how ugly they are?

What one thing do they do that shows their cruelty?

EXERCISE

I. Using these groups of words, make sentences that will give clear pictures. Read your sentences aloud in class. Which are the best?

1. Round . . . twinkling eyes . . . whistling.
2. Shaggy coat . . . pointed nose . . . tail that wags joyously.
3. Tall hat . . . stiff gray beard . . . walks briskly.
4. Never still . . . likes to dance . . . black curly hair.
5. Short nose . . . queer smile . . . pleasant voice . . . never grumbles.

II. Select some one you know well, and be ready to tell in class one thing about the person that will give your classmates an idea of what he or she is like.

20. NOUNS

Select all the nouns in this paragraph and tell which are common nouns and which are proper nouns :

Poor little Gluck waited very anxiously alone in the house for Hans's return. Finding he did not come back, he was terribly frightened, and went and told Schwartz in the prison all that had happened. Then Schwartz was very much pleased, and said that Hans must certainly have been turned into a black stone, and he should have all the gold to himself. But Gluck was very sorry, and cried all night.

When he got up in the morning, there was no bread in the house, nor any money. So Gluck went and hired himself to another goldsmith, and he worked so hard, and so neatly, and so long every day, that he soon got money enough to pay his brother's fine.

He went and gave it all to Schwartz, and Schwartz got out of prison. Then Schwartz was quite pleased, and said Gluck should have some of the gold of the river. But Gluck only begged he would go and see what had become of Hans.

JOHN RUSKIN, from *The King of the Golden River*

21. VERBS

You have learned that it is convenient to have words divided into classes. One of these is made up of the names of persons, places, and things. What is this class called? Name some words that belong to it.

We cannot say things with nouns alone. When we

pronounce the word *princess*, we have only called up in the mind of the hearer the picture of a princess. We have not expressed a thought about a princess. When we say, "The princess awoke," we have expressed a complete thought. In order to express that thought, we had to have another word, an action word, a word that tells what something does. These action words are called **verbs**.

Verbs are not always action words. The words, *is*, *was*, and *sleep*, for instance, are verbs, though they do not express action.

A verb is necessary in order to make a sentence.

EXERCISE

I. By using verbs, make sentences about these things:

nickel	pie	quart
cars	thunder	George
soldiers	milkman	bicycle

II. Name the verbs in these sentences:

1. The boy ran.
2. The clock stopped.
3. The man was walking.

(A verb may be made up of two or more words)

4. The last speaker had spoken.
5. The sun set, the moon rose, the stars shone
6. Flowers fade.
7. All the flowers have faded.
8. Much rain fell.
9. The sun will shine.
10. The baby sleeps.

22. HOMONYMS; SEE AND SEA ¹

You know that there are words in our language that sound alike but differ in meaning. They are called **homonyms**. There are not many of them, but we must learn them and watch our writing to be sure that we spell correctly the word we wish to use.

What does the word *sea* mean?

What does the word *see* mean?

I. Read the following sentences and tell, when called on, the reason for the spelling *sea* or *see* in each :

1. I saw a ship a-sailing
A-sailing on the sea.
2. They come to see, and to be seen.
3. None are so blind as those that won't see.
4. Franklin, when a boy, wished to go to sea.
5. There is no music that man has heard
Like the voice of the minstrel sea.
6. What has two eyes but can't see?

II. Close your books, and take pencil and paper. The teacher will read one of the above sentences. Decide which of the words *sea* and *see* the sentence contains, and write the word thus : 1. Sea.

Do the same for each sentence as the teacher reads it, numbering your words. You will then have a column of six words on your paper. Check the mistakes as the teacher names the correct word and explains it.

¹ This lesson should be repeated frequently, the sentences being read each time in a different order until every one in the class gets 100 per cent on the same day. The children may sometimes correct each other's work.

23. LETTER WRITING

Albion, Wisconsin,
November 17, 1918.

Dear Cousin Edith,

Aren't you glad Thanksgiving Day is so near? I hope that you can visit us then. Fred and Lucile and Aunt Eleanor and Uncle Will are coming, and perhaps Grandma and Uncle Chris.

At dinner, we children can sit at a table by ourselves. Afterwards we will tie my sled to Uncle Will's sleigh and go for a long ride.

Write me as soon as you know if you can come. There won't be any fun without you.

Your cousin,
Bedford

Write a letter, telling how you are planning to spend Thanksgiving. In the letter, ask your friend to visit you on that day.

24. ADDRESSING ENVELOPES

Dr. Noah D. Choate,
R. F. D. 10,
Milford,
Connecticut.

Rev. Jonathan Wesley,
Hot Springs,
Arkansas.

Miss Margaret Roberts,
2216 Carlton Street,
Berkeley,
California.

Notice how the lines are arranged in the above addresses. A comma is used after every line of the address except the last, which is followed by a period.

Sometimes abbreviations are used in addresses. In the above addresses, what abbreviations are used? What do they stand for? What other words might have been abbreviated?

EXERCISE

I. Write each of the above addresses from dictation.

II. Write addresses for the following :

1. Master Ralph S. Carver lives in San Francisco, California. The number of his house is 777. It is in Van Ness Avenue.

2. Philip C. Hayne lives in the city of Charleston, South Carolina. His house is numbered 75. It is in Meeting Street.

3. Robert O. Bryant is a physician. He lives on Route 7 from Harper's Ferry in West Virginia.

4. Paul J. Calvin is a minister, living at Genoa, Nebraska.

25. TROUBLESOME WORDS : YOU'RE, YOUR ; WHO'S, WHOSE ; IT'S, ITS

I. Read over these sentences :

1. Who is that? Who's that?

It is I. It's I.

You are right. You're right.

2. Mary had a little lamb. Its fleece was white as snow.
Whose name was called?

Your name was called.

What does *who's* mean? *It's?* *You're?*

What form of *you* shows ownership? Of *it*?

What form of *who* shows ownership?

II. Read the following sentences and tell the reason for the spelling of the underlined word in each:

1. Strike while it's hot
And tarry not.
2. You're a hero, my man.
3. Who's ahead?
4. From sea to sea my country lies
Beneath the splendor of the skies.
Far reach its plains; its hills are high;
Its mountains look up to the sky.
5. Blessed is the man whose strength is in Thee.
6. "I am your father," cried he.
7. Sure enough, it's Rip Van Winkle.
8. Who's calling you?

III. Use these sentences for a written exercise according to the directions given on page 136.

26. DICTATION

A DESPERATE SITUATION

Another pull brought us through the deep part of the drift, and we reached a place where the snow was quite shallow. But it was not the hard, smooth surface of the road. We could feel that the ground was uneven and covered with roots and bushes. Bidding Axel stand still, Lars jumped out of the sled and began wading around among the trees. Then I got out on the other side, but had not proceeded ten steps before I began to sink so deeply into the loose snow that I was glad to extricate myself and return. It was a desperate situation, and I wondered how we should ever get out of it.

BAYARD TAYLOR, from *Boys of Other Countries*

How many sentences are there in this selection?

Notice where commas are used.

What words in the selection are hard to spell?

Find in the dictionary the meaning of the word *extricate*.

WRITTEN EXERCISE

Write the above selection from dictation. Remember to keep an even margin of the proper width, and to leave a space between words and a wider space between sentences.

27. SENTENCES; SUBJECT AND PREDICATE

It is important to know what a sentence is and to be able to tell whether or not a group of words is a sentence.

If you look out of the window and turn to some one in the room, saying, "The postman is coming," you have uttered a sentence. Before you uttered it, you had a thought. You expressed this thought in words; that is, you made a sentence.

A sentence is a group of words expressing a thought.

When you say, "The postman is coming," you are thinking about the postman. *The postman* is the **subject** of the sentence.

Your thought about the postman is that he is coming. *Is coming* tells what you think about him and is the **predicate** of your sentence.

The subject of a sentence names that of which something is thought.

The predicate of a sentence tells what is thought about the subject.

In some sentences of command, the subject *you* is not spoken or written but is understood; as, Obey orders.

EXERCISE

I. Select the subject of each of the following sentences:

1. The night has a thousand eyes.
2. All the heavens seem to twinkle.
3. A noble deed is a step towards God.
4. The cock is crowing.
5. The stream is flowing.
6. The small birds twitter.
7. The lake doth glitter.
8. The green field sleeps in the sun.

II. Name the predicate of each sentence above.

III. Tell which of the following lines are sentences and which are not. What is necessary in a sentence?

1. The Owl and the Pussy-Cat went to sea
2. And sang to a small guitar
3. What a beautiful Pussy you are
4. The Owl looked up to the moon above
5. Wrapped up in a five-pound note
6. They took some honey and plenty of money
7. In a beautiful pea-green boat
8. O lovely Pussy! O Pussy, my love



28. STORY TELLING: A DESPERATE SITUATION

Section I of this story is given on page 139. The author is telling of his experience while traveling in Sweden with young Lars as guide. Axel is their horse.

II

"We shall freeze to death in an hour!" I cried. I was already chilled to the bone.

"Oh, no!" exclaimed Lars cheerfully. "I am a Norrlander, and Norrlanders never freeze. I know what my father did with a gentleman from Stockholm on this very road, and we'll do it to-night."

"What was it?"

"Let me take care of Axel first," said Lars.

Lars led him under the drooping branches of a fir tree, tied him to one of them, gave him an armful of hay, and fastened the reindeer skin upon his back.

III

When this was done, Lars spread the remaining hay evenly over the bottom of the sled and covered it with the skins, which he tucked in very firmly on the side towards the wind. Then, lifting them on the other side, he said, "Now take off your fur coat quickly, lay it over the hay, and then creep under it."

I obeyed as rapidly as possible. For an instant I shuddered in the icy air; but the next moment I lay stretched in the bottom of the sled, sheltered from the storm. I held up the ends of the reindeer skins while Lars took off his coat and crept in beside me. Then we drew the skins down and pressed the hay against them. When the wind seemed to be entirely excluded, Lars said we must pull off our boots, untie our scarfs, and so loosen our clothes that they would not feel tight upon any part of the body.

IV

In five minutes, I think, we were sound asleep, and I dreamed of gathering peaches on a warm August day at home. Just as I was beginning to feel a little cramped and stiff from lying so still, I was suddenly aroused by the cold wind on my face. Lars had risen up on his elbow and was peeping out from under the skins.

"I think it must be near six o'clock," he said. "The sky is clear, and I can see the big star. We can start in another hour."

BAYARD TAYLOR, from *Boys of Other Countries*

Prepare to tell in class whatever part of the story "A Desperate Situation" is assigned to your row.

After the story has been told, the teacher will ask the class to report on the following points. If you

notice any mistake in English, write it, so as to be ready to report on question 3 below.

1. Did the speaker make the story vivid and interesting?
2. Did he tell all the story?
3. Did he use good English?
4. Could he be heard all over the room?
5. Did he speak slowly and distinctly?
6. Did he stand up straight and away from the desk?

29. A CLASS COMPOSITION BOOK

Wouldn't it be well to keep the best compositions written in your class during the year? How can this best be done? Would it be desirable to make a class composition book? If you decide to make such a book, here are some suggestions.

The book should have strong *covers*, for it must last through the whole year and stand much handling by pupils and teacher. These covers may be two pieces of tough, heavy paper, punched with holes so that the compositions may be securely fastened between them. Instead of these paper covers, you may get a loose-leaf notebook cover that will hold many sheets.

Choose a *title* for the book. This should be printed neatly on the front cover. Perhaps your drawing book has instructions for lettering. If not, your teacher can probably secure instructions about making letters. The teacher may ask the pupils to submit sample covers for the book. These covers, without names

attached, may be held before the class and discussed so that the best cover may be chosen for the class book.

The first page should be the *title-page*. Decide what you want to put on it and how the lettering should be arranged. Then have some pupil print the title-page, or have it written by the best writer in the room.

After the title-page, there should be a page or two explaining *the plan of the book* and why it is kept. This will make a good subject for a composition. The teacher will select three of the best compositions on this subject and read them to the class, or pass them around, without telling the writers' names. The class will then vote which composition should go into the book, and suggest corrections to be made by the author when copying it. When the composition is finally ready, the sheets are to be punched to fit the holes in the cover and put into the book.

The best compositions written during the year and the best letters go into the book. When you are promoted, the book may be left for the next class, to show what was done by your class. Near the close of the year, it may be sent to the principal or superintendent, who is always interested to see what you have done in composition. Perhaps the book will be sent to the school exhibit or a school fair.

Would some drawings or crayon sketches add to its

attractiveness? Perhaps a pupil will be able to make drawings that will illustrate some of the compositions. Can you think of a sketch or a photograph that would do for a *frontispiece*? If you do not know what a frontispiece is, how will you find out?

ORAL EXERCISE

Talk informally in class about the proposed class composition book. Here are some things that should be decided in the course of the conversation :

1. Why should we make the book?
2. What kind of covers shall we have?
3. What words should be placed on the cover?
4. What should be placed on the title-page?
5. What would be a good picture for a frontispiece?
6. What materials shall we need for the book?

30. PREFACE FOR THE CLASS COMPOSITION BOOK

1. Write a preface for the class composition book. (Do you need to consult the dictionary for the meaning of *preface*?) Tell why the book is to be kept. Tell what things are to go into it. Tell what is to be done with it. You will write a better preface if you make an outline beforehand.

2. For the class composition book, make a list of the points to be observed in writing a composition. Make a heading for the list and number the items in it.

31. DOUBLE NEGATIVES

Do not use two negatives where the meaning needs but one. If you mean "I have *none*," you certainly would not say, "I *haven't none*," for this would be an awkward way of saying, "I have some."

EXERCISE

I. Find the negative word in each of these sentences. Repeat the sentences till they sound familiar to you.

- | | |
|-------------------------------|-------------------------------------|
| 1. I have none. | 7. It can be found nowhere. |
| 2. I haven't any. | 8. It can't be found any-
where. |
| 3. He is doing nothing. | 9. I have seen nothing. |
| 4. He isn't doing anything. | 10. I haven't seen anything. |
| 5. There are no crackers. | |
| 6. There aren't any crackers. | |

II. Answer the following questions in complete sentences by using negatives:

1. What did you do, Ted?
2. How many marbles have you?
3. What are you doing?
4. Have you a bicycle?
5. Are there any squirrels in these woods?
6. Is there any more?
7. Have you seen any one?
8. Have you written a letter?
9. Did you write a letter?
10. Do you want any hickory nuts?
11. Did he have any?
12. Did you go anywhere?

32. RECITATION TOPICS

You know that sometimes the teacher asks you a question, and your answer tells the one thing asked for. At other times she asks you to tell several facts that belong together in one large division of the lesson.

Suppose that it is a geography lesson. The teacher might ask :

What is the shape of the earth?

How far is it through the earth from pole to pole?

How far is it around the earth at the equator?

These questions relate to one division of the lesson, "The Size and Shape of the Earth." Instead of asking these questions, the teacher might prefer to have one pupil tell everything he has learned about the size and shape of the earth. In that case, the pupil, without waiting for questions, states all the facts that would answer these questions. We call this **reciting by topics**.

When a pupil recites on a topic, he really makes a little talk. This is a good exercise in language as well as in geography or history.

A **topic** is a division of a subject. When you recite on a topic, you should keep close to it, not putting in anything from another part of the lesson. Be careful, also, not to leave out anything important or anything the other pupils need to know in order to understand the topic.

In reciting on a topic, the pupil should look at the teacher and talk to her, unless it is the custom in the school to recite facing the class. He should pronounce his words distinctly, and let his voice fall at the end of sentences. Topical recitations conducted in this way are a great help in teaching us to think and to talk well.

EXERCISE

1. Take your textbook in history, geography, hygiene, or any other subject your teacher may select. Turn to some lesson in it and write all the topics you find in the lesson.

2. Select some topic that interests you in any lesson you have had in the last few days. Prepare to talk about it in class.

33. PRONOUNS

When we write or speak, we do not always use the nouns that name persons or things. If Mrs. Brown says to John,

“ John, did you gather the eggs? ”

John replies,

“ Yes, Mother, I gathered them.”

In this conversation, three words are used in the place of nouns — *you*, *I*, *them*. These words we call **pronouns**.

If the conversation were given without pronouns, it would be like this:

"John, did John gather the eggs?"

"Yes, mother, John gathered the eggs."

Pronouns are of great convenience. Here is a list of some that are most frequently used:

I you he she it they who what this that

These pronouns have different forms. Here are some of their forms, though not all:

I	my	mine	me	
his	him	her	hers	
they	theirs	them	its	whom

What pronoun stands for Tom? For Lucy? For the person you are talking to? For the person talking? For several people together? For a book?

WRITTEN EXERCISE

I. Write each of these sentences, using a pronoun in place of the words in italics:

- | | |
|------------------------------------|--|
| 1. <i>The boys</i> have come. | 5. We were sorry for <i>John</i> . |
| 2. Has John seen <i>the boys</i> ? | 6. <i>The arm</i> mended fast. |
| 3. <i>John</i> looks well. | 7. <i>Mary</i> is reading. |
| 4. <i>John's</i> arm was broken. | 8. <i>Mary</i> likes <i>Mary's</i> new book. |

II. Make sentences using these pronouns:

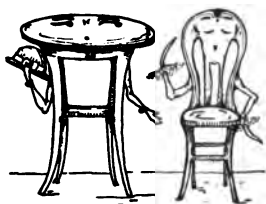
mine	their
yours	whom
her	its

34. PRONOUNS

Select the pronouns in the following poem :

THE TABLE AND THE CHAIR

Said the Table to the Chair,
 " You can hardly be aware
 How I suffer from the heat
 And from chilblains on my feet.
 If we took a little walk,
 We might have a little talk,
 Pray let us take the air,"
 Said the Table to the Chair.



Said the Chair unto the Table,
 " Now, you know we are not able;
 How foolishly you talk,
 When you know we cannot walk ! "
 Said the Table with a sigh,
 " It can do no harm to try.
 I've as many legs as you ;
 Why can't we walk on two ? "



EDWARD LEAR

Notice that *Table* and *Chair* each begin with a capital in this poem. Why did the poet write them that way ?

35. STUDY OF A PICTURE: THE BOYHOOD OF SIR WALTER RALEIGH

Turn to the frontispiece of this book and study it. What is the sailor in the picture telling the two boys ? Which boy is taking the greater interest in the story ? Why is the sea an appropriate background for a

picture of Raleigh? Look up the life of this famous Englishman, and tell the class one of his adventures. What connection does he have with early American history?

WRITTEN EXERCISE

I. Describe the character of Sir Walter Raleigh, judging him by this picture and by what you know of his later experiences.

II. Write the story you think the sailor in the painting is telling the boys.

36. HOMONYMS; THERE AND THEIR

There and *their* are two words that we must always watch carefully in our writing.

Their tells *whose*; as, The boys lost *their* coats.

There has two uses.

1. It may tell *where*; as, I left it *there*.
2. It may introduce a sentence without adding anything to its meaning; as, *There* is no one home.

I. Read these sentences and tell the reason for using *there* or *their*:

1. Who goes *there*?
2. The Indians train their children to endure pain.
3. The woods against a stormy sky
Their giant branches tossed.
4. They shook the depths of the forest gloom
With their hymns of lofty cheer.
5. There was a bear!

6. The cattle are grazing,
Their heads never raising.
There are forty feeding like one.

II. Use these sentences for a written exercise, as described on page 136.

37. STUDY OF A POEM

THE ARROW AND THE SONG

I shot an arrow into the air,
It fell to earth, I knew not where;
For, so swiftly it flew, the sight
Could not follow it in its flight.

I breathed a song into the air,
It fell to earth, I knew not where;
For who has sight so keen and strong
That it can follow the flight of song?

Long, long afterwards, in an oak
I found the arrow, still unbroke;
And the song, from beginning to end,
I found again in the heart of a friend.

HENRY WADSWORTH LONGFELLOW

EXERCISE

1. Explain why the arrow is like the song. Why is it worth while to say helpful and pleasant things?
2. Commit the poem to memory.
3. Write the poem from memory.

38. THE CORRECT USE OF PRONOUNS

Read these sentences until they sound familiar :

1. Who rang the bell?

It was I. It was he. It was she. It was he and I.
It was we. It was they.

2. Whom did you see?

I saw her. I saw him. We saw them. We saw him
and you.

3. Whose book is this?

It's mine. It's ours. It is hers. It's his. It is
theirs.

4. For whom did the man come?

The man came for her.

The man came for you and me.

The man came for him and me.

The man came for us.

EXERCISE

I. When the teacher asks the above questions, the pupils should write on the board, or at their seats, an answer using a pronoun. The books are to be closed during this exercise.

II. A GAME WITH PRONOUNS. The leader stands before the class with his eyes closed. The teacher points to Grace, who is to go up on tiptoe, touch the leader, and take her seat.

LEADER: Who touched me?

GRACE: It was I.

LEADER (opening his eyes and pointing to Alice): Was it she?

CLASS (together): No, it wasn't she.

LEADER (pointing to Grace): Was it she?

GRACE: Yes, it was I.

Grace now takes her turn as leader.

39. A GAME WITH WORDS

Build me straight, O worthy Master,
Stanch and strong, a goodly vessel
That shall laugh at all disaster,
And with wave and whirlwind wrestle!

HENRY WADSWORTH LONGFELLOW

When you read these four lines from Longfellow, think of the way he has expressed his thought. Suppose you were asking a master shipbuilder to do some work for you. Probably you would say, "*Make me a ship, right away. It must be a good ship that will not sink.*"

Find the words Longfellow uses instead of the words in italics. What three words does he use instead of *good*? In what two ways does he express the idea that the ship *must not sink*?

Poets know how to express their thoughts exactly and fittingly and in several different ways. Our language is full of wonderful words which we must learn to use so that we may say exactly what we mean.

Notice that Longfellow addresses the shipbuilder as "O worthy Master," and that *O* is written with a capi-

tal. When the word *O* is used in this way in addressing a person or thing, it is always written with a capital. This use occurs chiefly in poetry and in old stories. In our conversation and writing, we generally use *oh*. The word *oh* does not begin with a capital unless it is the first word of a sentence.

ORAL EXERCISE

Read or recite the four lines from Longfellow before you begin the following game.

The nouns in the list below should be written on the board. Read the lists to yourself several times, so as to be familiar with the words. Look up the meaning of any verbs you are not sure you can use correctly. While the game is being played, have your book open at this page so that you can select the right word from the second column.

As the teacher points to a noun (such as *poem*), she calls on a pupil, who says, "I can *compose* a poem," using the most appropriate verb from the second column :

Nouns on the Board

a rabbit pen
a chore
blankets
clocks
a poem
a framework
a business
a house

Verbs to Choose from

do
make
build
establish
manufacture
construct
put together
compose

40. REVIEW OF CAPITALS

1. Every sentence should begin with a capital letter.

2. When a quotation makes complete sense, it begins with a capital.

3. The words *I* and *O* should be written as capitals.

4. Particular names, or proper nouns, begin with capitals.

5. Two or more names forming one particular name should each begin with a capital; as, James Russell Lowell.

In such names as Gulf of Mexico, Cape of Good Hope, the word *of* does not begin with a capital.

6. Words made from proper nouns begin with capitals; as, the English language.

7. In the title of a book or the subject of a composition, the first word and the principal words begin with capitals; as, Everything in its Right Place.

8. The names of the days and the months begin with capitals.

9. All words referring to God begin with capitals; as, "The Lord rules."

10. The first word of every line of poetry begins with a capital.

ORAL EXERCISE

Study the capitals on page 139. Say over to yourself the rule for each capital as you come to it. In class, choose captains as if for a spelling match. Each

captain, instead of choosing individuals for his side, will choose a row, or half a row (if there is an odd number of rows). The pupils stand by their seats and take their turn, giving briefly the reason for each capital, as :

I is a capital because it is always written as a capital.

F is a capital because it is the first letter in a line of poetry.

If the pupil answers correctly, he takes his seat and does not have another turn.

The match is won by the side which has the fewest pupils standing when all the capitals have been accounted for.

41. DIVIDED QUOTATIONS

"Is the sky very heavy?" asked Hercules.

"Not particularly so, at first," answered the giant, "but it gets to be a little burdensome after a thousand years."

"How long a time," asked Hercules, "will it take you to get the golden apples?"

"Oh, that will be done in a few moments," cried Atlas.

"Well, then," answered Hercules, "I will climb the mountain behind you there, and relieve you of your burden."

How many paragraphs are there in this selection? You will notice that the giant's first speech is divided into two parts and that each part is inclosed within quotation marks. What other **divided quotations** are there in this selection?

What do you notice about the first word in the second

part of the giant's speech? What do you notice about the use of commas? Now examine the use of capitals and commas in the other divided quotations.

WRITTEN EXERCISE

1. Copy the above selection.
2. Write from dictation the sentences containing a divided quotation.

42. DIRECT AND INDIRECT QUOTATIONS

1. The fox said, "The grapes are sour."
2. The fox said that the grapes were sour.

Find the difference between the first and the second sentence.

When we repeat what some one has said, using his exact words, we make a **direct quotation**.

When we tell what some one has said but do not use his exact words, we make an **indirect quotation**.

EXERCISE

1. Change the direct quotations in the story about Hercules (p. 158) to indirect quotations.

2. When you have some money to spend at a store, you go in and talk to the salesman. Write five sentences of your usual conversation, beginning somewhat like this:

I said, "Good morning. Have you any hockey sticks left?"

The storekeeper replied, "Certainly. Come this way."

43. LETTER WRITING

715 Barnett Street,
Kansas City, Kansas,
July 11, 1918.

The Sprague Publishing Co.,
American Building,
Detroit, Michigan.

Gentlemen :

Inclosed I am sending you a money order for \$1.50 for a year's subscription to "The American Boy." Please begin my subscription with the August number.

Yours truly,
William McGrath.

I. Write from dictation :

1. The heading of the above letter.
2. The body of the letter.
3. The closing.

II. Write a similar letter, subscribing for one of the following magazines :

1. *Something to Do*, \$1.00 per year. Bennett Publishing Company, 120 Boylston St., Boston, Mass.
2. *St. Nicholas*, \$3.00 per year. The Century Company, 353 Fourth Ave., New York City.
3. *The Youth's Companion*, \$2.00 per year. Perry Mason Company, Commonwealth Ave. and St. Paul St., Boston, Mass.

44. STUDY OF A POEM

DOWN TO SLEEP

November woods are bare and still ;
November days are clear and bright ;
Each noon burns up the morning chill ;

The morning's snow is gone by night;
Each day my steps grow slow, grow light,
As through the woods I reverent creep,
Watching all things lie "down to sleep."

I never knew before what beds,
Fragrant to smell and soft to touch,
The forest sifts and shapes and spreads;
I never knew before how much
Of human sound there is in such
Low tones as through the forest sweep
When all wild things lie "down to sleep."

Each day I find new coverlids
Tucked in, and more sweet eyes shut tight;
Sometimes the viewless mother bids
Her ferns kneel down full in my sight;
I hear their chorus of "good-night";
And half I smile, and half I weep,
Listening while they lie "down to sleep."

November woods are bare and still;
November days are bright and good;
Life's noon burns up life's morning's chill;
Life's night rests feet that long have stood;
Some warm soft bed, in field or wood,
The mother will not fail to keep,
Where we can "lay us down to sleep."

HELEN HUNT JACKSON

ORAL EXERCISE

1. How did the month of November get its name?
Explain the line, "Each noon burns up the morning chill." What does *reverent* mean? How do the wood-

land plants and flowers "lie down to sleep"? What are the beds that Nature makes for them? How does she make them?

What are the *sweet eyes* that are shut tight? Who is the *viewless mother*? What does *viewless* mean in this line?

2. What are some of the differences between the September picture which Helen Hunt Jackson draws in her poem on page 28 and the November scene described here?

3. Commit the poem to memory.

45. STUDY OF WORDS

1. In the poem "Down to Sleep," what words does the poet use to describe the woods?

2. Which sentence below do you prefer?

The woods in November have lost their leaves and make no sound.

The leafless woods lie hushed and still.

3. Make sentences that describe the silence and quietness of:

The house at night

An empty church

The frozen brook

The old cow

4. What can we speak of as being *clear*? *Bright*?

What word meaning *bright* is made from the word *sun*? From *shine*? From *cheer*?

5. Rewrite the following sentences, expressing the idea in some other way:

For instance, we may say, "The brightest star faded," or "The most brilliant star winked out."

- (a) There were gardens bright with flowers.
- (b) On frosty days, the bright sun blinds us.
- (c) A bright smile passed over her face.

6. Write sentences describing the colors, sounds, or sights in the woods, under one of the following conditions:

- (a) When frost touches the leaves.
- (b) When spring thaws begin.
- (c) When a wind storm sweeps over the woods.
- (d) When the birds wake at sunrise.
- (e) When nuts are dropping.

46. THE CORRECT USE OF VERBS

I. As the teacher names one of the words in the following list, she will call on a pupil to give the correct answer.

WORDS TO BE GIVEN OUT

a curtain	a watch	a ring
a partner	a hole	a game
a horse	an umbrella	a cow
a wish	an automobile	a name

ANSWERS

I have torn it	I have chosen it
I have worn it	I have driven it

II. Write five sentences, using one of the following verbs in each:

- 1. was chosen
- 2. have driven
- 3. had flown
- 4. was given
- 5. have gone

47. QUOTATIONS

Copy the following fable, and notice everything carefully :

A fox one day found a wild boar sharpening his tusks on the trunk of a tree.

"Why do you whet your tusks now?" asked the fox. "There is no sign of the coming of the hunter or the hounds."

"My dear friend," said the wild boar, "it would never do for me to be sharpening my weapons when I ought to be using them."

Learn to be in time.

Find here a quotation made up of a direct question and a statement. Are the words that divide this quotation marked off by commas? Why?

How can this quotation be made indirect? Read the sentences in the form of an indirect quotation.

Sometimes in changing a direct quotation to an indirect quotation, a word or two must be changed. For example, if we wish to change the sentence,

A boy told his grandfather to ring the bell,
we cannot say,

A boy tells "Grandpa, ring the bell."

We must say,

The boy cried (or shouted), "Grandpa, ring the bell."

EXERCISE

1. Write the fable of the wild boar, changing the direct quotations to indirect.
2. Tell orally what this fable teaches.

3. Tell the following fable in your own words, using direct quotations :

A wagon was being pulled over a bad road by two oxen. The axletrees groaned and cried. The oxen asked why the axletrees made so much noise. The oxen said they were doing the work, and they, not the axletrees, had the right to cry and groan.

48. HOMONYMS; TOO, TWO, TO

Too means *also*, and *over* or *more than enough*.

Two is a *number*.

To indicates *motion towards*; as, to school. It is also used *with a form of the verb*; as, to go.

I. Tell the meaning of each of the homonyms in sentence 5.

II. Write the sentences from dictation.

1. Nature has given us two ears but only one mouth.
2. John can take care of fishes and doves, too.
3. Do not stay too late.
4. Too much is better than not enough.
5. We went to market to buy two turkeys, if they were not too dear.
6. It is more blessed to give than to receive.
7. The score stood two to nothing.

49. PRONUNCIATION

A bad habit in pronunciation is the leaving off of the sound *g* in words that end in *ing*. Some of us say *walkin'*, *talkin'*, instead of *walking*, *talking*. Be on your guard against this habit.

1. Pronounce the following words :

writing	shooting	chewing
making	practicing	sleeping
saying	skating	learning
pulling	laughing	teaching
whistling	running	fighting
reading	studying	eating
coming	spinning	ringing
watching	throwing	coasting
seeing	coughing	plowing
drawing	whispering	fishing

2. Make sentences to be read in class, using five of the words in the above list. As you read your sentences, the class will listen for an *ing* that is not sounded clearly. Any one who hears you make this mistake will raise his hand as a signal that you must repeat the sentence.

3. Read aloud the following selection :

What a horror they outpour
On the bosom of the palpitating air !
Yet the ear it fully knows,
By the twanging
And the clanging,
How the danger ebbs and flows ;
Yet the ear distinctly tells
In the jangling
And the wrangling,
How the danger sinks and swells,
By the sinking or the swelling in the anger of the bells.
EDGAR ALLAN POE, from *The Bells*

50. LETTER WRITING**I. Write one of the three letters planned below :**

1. Write a letter to your teacher, telling the most fun you had on Christmas Day, or the evening before Christmas. Perhaps you can draw some sketches to illustrate your letter.

2. You sent your cousin some bulbs and she has written asking you how to make them grow indoors. Write the letter of explanation.

3. Your chum five miles away has asked you to spend Saturday afternoon at his house. You are planning to do something that afternoon, perhaps build a snow fort. Explain in a note why you prefer to have your friend come over to your house. Make your plan for Saturday so tempting that he or she will be sure to come.

II. CLASS WORK. In class, exchange letters with your neighbor and mark any mistakes in capitalization, punctuation, or spelling, as on page 124. Put a question mark in the margin where you think the sentence could be improved. Record in pencil the mark you think the letter deserves. The five letters with the highest marks are to be read to the class by the pupils who wrote them.

51. CORRECT USAGE; WENT, WROTE, TOOK

The teacher will call on one pupil after another to go to the board, write a word (one that is often misspelled), and take his seat. She will then call on some one in the class, asking,

“ What did John do? ” or “ What has John done? ”

The pupil is to reply quickly,

"He *went* to the board, *wrote* . . . correctly (or incorrectly), and *took* his seat," or

"He *has gone* to the board, he *has written* . . . correctly (or incorrectly), and *has taken* his seat."

52. LETTER WRITING

Copy the letter you wrote for Lesson 50, making it as nearly perfect as you can.

53. THE CORRECT USE OF PRONOUNS

1. With *whom* are you going?
2. *Mary and I* are going with Papa.
3. Papa will take *Mary and me* with him.
4. He divided the apple between *Mary and me*.
5. *He and I* were beaten.
6. *She and Fred* have called.
7. It makes no difference to *you or me*.
8. *We* boys enjoyed it.
9. *Who* is it? *I* (we, he, she, they)..
10. To *whom* shall I give it? *Them* (me, us, him, her).

1. The words in italic are the danger spots in the above sentences. What mistakes are sometimes made in the use of the pronouns in such sentences?

2. Read sentence 9 and supply the words left out in the answer (as, "It is I."). Supply all the answers suggested by the words in parenthesis. Read sentence 10 and give the complete answers.

3. Read sentences 1-10 till they seem familiar.

4. Use correctly in sentences :

they us whom he and I John and me

5. Make sentences containing :

by Mary and me to whom to him and me

54. PREDICATES

Form sentences by joining predicates to the following subjects :

- | | |
|---------------------|----------------------------|
| 1. Apples | 10. Henry W. Longfellow |
| 2. Aëroplanes | 11. Clara Barton |
| 3. South America | 12. The cotton-gin |
| 4. Wild flowers | 13. Honey |
| 5. St. Bernard dogs | 14. The Boy Scouts |
| 6. Submarines | 15. My new bicycle |
| 7. Wheat | 16. Our school |
| 8. The fire engine | 17. Skating |
| 9. Robert Fulton | 18. The United States Navy |

55. A STUDY OF SENTENCES

An old lady had an Alderney cow the whole town knew that she loved it as a daughter they felt very sorry when the poor cow tumbled into a lime-pit her moans soon brought people to rescue her the beast had lost most of her hair she came out cold and miserable in a bare skin Miss Betsy Barker cried with sorrow and dismay she thought of trying a bath of oil to make the cow's hair grow an old sea captain said that plan would not work he advised a flannel waistcoat and breeches for the poor creature Miss Betsy wanted her cow to live so she set to work by and by all the town saw the Alderney going to pasture in a gray flannel suit.

MRS. GASKELL. Adapted from *Cranford*

I. Read the above story carefully and decide where each sentence should begin and end. The story is to be read aloud in class, each person reading one sentence. How many complete sentences are there in the story?

II. Write on a line the first word and the last word of the first sentence in the story. Make dots between the words to show that something has been left out. Put a period after the last word.

Do the same for every sentence in the story.

Your paper will look like this, but will use the words of the story:

1. Write story.
2. Make out.

III. Some one in the class may take Miss Betsy Barker's part, and another pupil may be the old sea captain. They may have a conversation about the cow. Two other pupils should then give the conversation as they imagine it.

56. ADDRESSING ENVELOPES

It is important that the address on an envelope be written plainly and carefully. Otherwise the letter may not reach the person for whom it is intended.

Write envelope addresses for letters to be sent to five of the following persons or firms. In each case, draw lines showing the shape of an envelope.

1. Your teacher.
2. One of your schoolmates.
3. A physician whom you know.
4. A relative in another town or in the country.
5. The publishers of a paper or a magazine.
6. The superintendent of schools in your city or county.
7. The publishers of one of the books you study.

57. A STUDY OF WORDS

THE NIGHT EXPRESS

With three great snorts of strength,
Stretching my mighty length,
Like some long dragon stirring in his sleep,
Out from the glare of gas
Into the night I pass,
And plunge alone into the silence deep.

COSMO MONKHOUSE

Read these lines aloud slowly, being careful to pronounce each word distinctly.

What picture of the night express do you see? What words help you to see the action of the train? The sound? What other words add to the picture? To what is the train compared? Who is talking in the lines?

Read the poem so as to express motion and sound.

EXERCISE

1. A GUESSING GAME. Two pupils withdraw to a corner of the room and decide which of the following words they will act out. They will then walk forward



From the Painting by H. F. Schopin
JOSEPH SOLD BY HIS BRETHREN

in such a way as to indicate the word. The class guesses from their manner what word they are acting.

step	tiptoe
tread	hobble
walk	shuffle
skip	stride
march	slouch along

2. Write and bring to class three statements of something you observed on your way to or from school, using words of action that tell exactly what you saw or heard. For example :

I saw a newsboy *fling* his bag over his shoulder.

I heard the train *snort* as it pulled out of the station.

58. STUDY OF A PICTURE: JOSEPH

The Bible contains some of the best stories that were ever written, and many great pictures have been painted to illustrate them. On the opposite page is a picture of Joseph being sold by his brothers.

If you know the story of Joseph as told in the book of Genesis, you can tell in what country Joseph's family lived. By looking at the picture, tell why the Arab band, in crossing the desert, chose this spot for pitching camp and why Joseph's brothers came here with their flocks. What are Joseph's feelings as he is led away? Do the Arab women seem interested? What are Joseph's brothers at the left part of the picture chiefly interested in?

Tell the story of Joseph to members of the class who do not know about him. Why did the brothers sell him? Had they planned originally to sell him or was it accidental? Where had Joseph been put just before the merchants came along?

EXERCISE

Suppose that you have visited a great picture gallery and have seen this famous painting. Describe it as you would to a friend who had never seen it. The description may be either oral or written.

Would you tell first about the camels and tents or about the central figures? How can you describe the Arabs as to dress and looks? Is this picture a study of nature or of people?

59. A TEST FOR COMPOSITIONS

While we are writing, we should be thinking mainly of telling what we have to say, in a clear and interesting manner. A very important test of writing is the pleasure that the reader finds in it. If a piece of writing gives important facts, if it interests the reader, then it has merit.

We should always remember, however, to make our compositions correct in form. In this lesson is given a test for correctness, which is to be applied after the composition is finished. Whenever you write a composition, turn back to this lesson and apply this

test to what you have written. Then you will see how your composition may be improved.

Apply the test now to the last composition you wrote.

THE TEST

1. Is the handwriting neat and legible?
2. Is the margin at the left even and of proper width?
3. Are any words misspelled?
4. Is there any incorrect form of expression?
5. Are capitals used where they should be?
6. Are periods used where they are needed?
7. Are question marks used where they should be?
8. Are commas used correctly?
9. Is the composition properly divided into paragraphs?
10. Have you made clear what you mean to say?

60. SENTENCES

Form sentences by using these words and groups of words as predicates :

- | | |
|----------------------------------|------------------------------------|
| 1. Burn | 11. Built a doll's house |
| 2. Shone | 12. Fly |
| 3. Has finished | 13. Can use a typewriter |
| 4. Has been done | 14. Is learning to swim |
| 5. Swept the room | 15. Went |
| 6. Exploded | 16. Has gone |
| 7. Will come to-morrow | 17. Did the work |
| 8. Have studied their
lessons | 18. Were excited |
| 9. Was almost toasted | 19. Shook her head |
| 10. Climbs up over the fence | 20. Could have been
thinking of |

61. STUDY OF A POEM

AMERICA

My country, 'tis of thee,
Sweet land of liberty,
Of thee I sing ;
Land where my fathers died,
Land of the Pilgrims' pride,
From every mountain-side
Let freedom ring.

My native country, thee,
Land of the noble free, —
Thy name I love ;
I love thy rocks and rills,
Thy woods and templed hills ;
My heart with rapture thrills
Like that above.

Let music swell the breeze,
And ring from all the trees
Sweet freedom's song ;
Let mortal tongues awake ;
Let all that breathe partake ;
Let rocks their silence break, —
The sound prolong.

Our fathers' God, to Thee,
Author of liberty,
To Thee I sing ;
Long may our land be bright
With freedom's holy light ;
Protect us by Thy might,
Great God our King.

SAMUEL FRANCIS SMITH

Our two most popular patriotic songs are "The Star-spangled Banner" by Francis Scott Key, and "America" by Samuel Francis Smith. Every American boy and girl should know these songs by heart.

"America" was written in 1832. As you read this great hymn, you will see that it sings the praise of liberty. Every stanza celebrates freedom. The Revolutionary War was fought that our nation might be free. Liberty under law (that is, limited only by our laws) is the foundation on which our government is built. Because Dr. Smith's poem expresses beautifully the spirit of patriotism and the love of freedom, for which our country stands, it has been adopted as a national hymn.

ORAL EXERCISE

1. What does the author mean when he says that his heart thrills with rapture? Mention everything that he loves about America.

2. What does the author call America? How does he express this idea in each stanza?

3. The last stanza is a prayer. The author calls God the Author of Liberty, or the One from whom liberty flows, because he feels that it is God's purpose that men shall be free.

How many things are prayed for in the last stanza? What are they?

4. Commit the poem to memory.

62. PRACTICE IN FINDING THE SUBJECT OF A SENTENCE

You have learned that the subject of a sentence names that of which something is thought, and that the predicate tells what is thought about the subject.

The subject of a sentence may be one word or more than one word. Thus, in the sentence,

(1) Sunflowers grow in our garden,

the subject is *sunflowers*. In the sentence,

(2) Large yellow sunflowers grow in our garden,

the subject is *large yellow sunflowers*.

What is the principal word in the subject of sentence 2? We call this word the **simple subject**. We call the whole expression, *large yellow sunflowers*, the **complete subject**.

The simple subject of a sentence is always a noun or some word that stands for a noun.

ORAL EXERCISE

Name the simple subjects and the complete subjects of these sentences :

1. The old gentleman caught sight of Gluck's little yellow head.
2. The noise of the fray alarmed the neighbors.
3. The strange behavior of his guest puzzled Gluck.
4. The roar of the Golden River rose on Hans's ear.
5. Poor little Gluck waited very anxiously for Hans's return.

6. Crimson and purple butterflies darted hither and thither.

7. On the white leaves of the lily hung three drops of clear dew.

8. Gluck climbed to the brink of the Golden River.

9. He obeyed his friend.

10. The bank of black cloud had risen very high.

11. All their money was gone.

12. Beside the streams grew fresh grass and creeping plants.

63. PRACTICE IN FINDING THE PREDICATE OF A SENTENCE

What two parts are there in every sentence?

What is the predicate of a sentence?

In the sentence,

The wind blows,

what is the predicate? In the sentence,

Winter has come,

what is the predicate?

The predicate in each of these sentences is a verb. A verb may be one word, or it may be two or more words. Here are some verbs made up of two or more words: *was done, shall have come, had been walking.*

The verb in the predicate of a sentence, whether it is a single word or two or more words, is called the **simple predicate**.

The predicate may contain other words besides the verb. In the sentence,

We went yesterday,

yesterday is a part of the predicate, but it is not a part of the verb. *Went* is the simple predicate. *Went yesterday* we call the **complete predicate**.

In the sentence,

He had ridden very slowly along the road,

the verb *had ridden* is the simple predicate. *Had ridden very slowly along the road* is the complete predicate.

ORAL EXERCISE

Name the simple and the complete predicates of these sentences :

1. He would leave home early in the morning.
2. He gave the boy a handful of money.
3. The fruits were really precious jewels.
4. Aladdin was walking about the town.
5. Their eyes were dazzled by the splendor of the jewels.
6. The Sultan listened without anger.
7. Will the Sultan's fine promises come to aught?
8. He consulted with the Grand Vizier.
9. Aladdin's mother advanced to the throne.
10. Were the commands instantly fulfilled?
11. The princess was in the hall with the four and twenty windows.
12. He went at once to his chamber.

64. CORRECT USAGE; SIT, SAT, SET

I. CLASS EXERCISE. These questions should be copied on the board. The teacher will then call on a leader, who will go to the board, point to one of the questions, and call on some one to give the complete

answer promptly. If the pupil called on does not answer at once, he misses his turn.

1. When you eat breakfast, where do you sit?
2. Who sets your breakfast on the table?
3. What would you say to a lady as you offer her a chair?
4. When does your teacher ask you to set your desks in order?
5. How late do you sit up at night?
6. Have you ever set down a parcel and forgotten to pick it up?

II. Supply the correct forms of *sit*, *sat*, or *set* for the blanks in the following sentences :

1. The little bird — at his door in the sun,
A-tilt like a blossom among the leaves.
2. In some countries people — on the floor.
3. — the candle in the window.
4. He — the bottle on the shelf a month ago, and it still — there.
5. — where the light will fall over your left shoulder.
6. I have — so long that I am tired of —.
7. We — in front of the fireplace and told stories.
8. We have — the table for you.
9. We — out several trees in the school yard last Arbor Day.
10. The umbrella stand was — in the hall.
11. Rome — upon her seven hills.
12. A city that is — on a hill can be seen a long way.
13. Now — up on your hind legs.
14. Now — for your picture.
15. You have — long enough.
16. How patiently you —.
17. Take this basket and — it on Jack's knee.

65. STORY TELLING: DAMON AND PYTHIAS¹

The city of Syracuse in ancient times was ruled by the harsh tyrant Dionysius. In that city were two youths who had become inseparable friends. One of them, named Pythias, for some slight offense was condemned to die. In vain he petitioned the tyrant for permission to return to his distant home, arrange his affairs, and bid farewell to his family. Dionysius was afraid he would never return.

Damon, the other youth, then made a supreme offer. "I will become a prisoner in place of Pythias," he said. "Let him depart, O King." Dionysius consented to this, and Pythias set out.

Day after day passed and Pythias did not return. It was nearing the date set for his death.

"You will never see your friend again," said the king, thinking to dishearten the prisoner.

"He will come back if it is in his power," said Damon calmly. "If anything should prevent his return, I will give my life in forfeit."

When the morning of the execution arrived, Damon was led forth from prison to die. The sword was about to fall. At this instant, a breathless figure burst through the crowd. "Pythias!" they cried.

In spite of robbers, storms, and broken bridges, he had come in time to release his friend. Embracing Damon with words of thanks, he took his place on the scaffold. The executioner stepped forward.

"Hold," came the mighty voice of Dionysius, "they shall not die! They have taught me a lesson in faithful friendship." And from the loneliness of his hard and cruel nature, he added sadly, "Would that I were worthy to become a third in this bond of friendship."

Tell orally the story of Damon and Pythias.

¹ PRONUNCIATION: dā'mŏn; pīth'ŷ ūs; dī ō nīsh'ŷ ūs.

66. DRAMATIZATION OF THE STORY OF DAMON AND PYTHIAS

You may dramatize the story of Damon and Pythias ; that is, make a short play of it.

First make a list of the persons in the play. The story will be told by the conversation of these persons. You will have to add "stage directions," which tell the actors what to do in order to make the story clear.

In Scene I, Pythias will be condemned to death. He will ask to be allowed to go to his own country before he dies. His request will be refused, and Damon will offer to take his place in prison until he returns. Dionysius will grant permission for this to be done.

In Scene II the conversation between Dionysius and Damon will be given, in which the tyrant tells Damon that Pythias will never return.

In Scene III Damon will be led forth to execution. Pythias will return, explain the delay, and take his place on the scaffold. Dionysius will then pardon Pythias.

67. STUDY OF A POEM

FOUR THINGS

Four things a man must learn to do,
If he would make his record true :
To think without confusion clearly ;
To love his fellow-men sincerely ;
To act from honest motives purely ;
To trust in God and heaven securely.

HENRY VAN DYKE

EXERCISE

1.. What is the meaning of *confusion*? What does *sincerely* mean? If you do not know, see if you can find out from a dictionary. What do you understand by *honest motives*? If you can't give a good explanation of *motives*, look it up in a dictionary. Can you give an example of a good motive? Of a bad motive?

2. Write the stanza from dictation.

3. Commit it to memory and repeat it in class.

4. Write the lines from memory.

68. LETTER WRITING

Suppose that you have gone to visit a friend for a week. When the week is nearly over, your friend's parents ask you to stay three days longer. Write to your mother, asking permission to remain. Tell something of what you and your friend have been doing and of the plans that have been made for these extra days.

69. TELLING STORIES

Every one likes to hear stories. He who can tell a story well is listened to with pleasure everywhere. Before you came to school, your parents or friends no doubt told stories that you enjoyed. In the lower grades you learned many stories that are loved all the world over. If you can tell one of these stories particularly well, perhaps your teacher will let you tell it to some of the lower classes in the school.

Plan your story. Think it over before you tell it, and be sure to remember all there is in it. If the pupils in the class know the story, they will be able to correct you if you leave out anything or do not tell the happenings in the right order.

Select one of the famous stories named below and tell it in class :

1. The Musicians of Bremen.
2. The Story of Clytie.
3. Pandora's Box.
4. Dick Whittington and his Cat.
5. The Story of David and Goliath.
6. King Midas and the Golden Touch.
7. Tom Thumb.
8. King Alfred and the Cakes.
9. Robert Bruce and the Spider.
10. William Tell and the Apple.

70. PRONUNCIATION

1. In pronouncing certain words, people often make the mistake of sounding a silent letter or adding a sound not contained in the word. We should say *of'en* not *of'ten*. Learn to pronounce these words properly :

often	attacked (at tack't)
salmon (sam'un)	elm (not el lum)
overalls (don't put in a sound of <i>h</i>)	

2. Don't add a final *r* sound to these five words :

saw	jaw	law	idea	Ohio
-----	-----	-----	------	------

3. Sound the consonants carefully in these words :

quarter	used	has
fact	rind	partner
pumpkin	empty	with
accept	orphan	have

4. These words are accented on the first syllable :

theater toward interesting mischievous

71. THE CORRECT USE OF PRONOUNS

I. Read the following sentences aloud several times :

1. Who did it?

You and I did it.

We did it.

She and I did it.

They did it.

2. With whom did they go?

They went with us.

They went with you and me.

They went with him and me.

3. To whom shall I give the ticket?

Give it to her and me.

Give it to us.

Give it to him and me.

Give it to them.

4. Who may go?

He and I may go.

May you and I go?

II. Fill the following blanks :

1. With *him and me* or *he and I* :

(a) There was a fight between —.

(b) — may erase the board.

(c) May — ride our bicycles?

(d) It is for —.

(e) They saw —.

2. With *I* or *me*:

- (a) It is —.
- (b) Give it to —.
- (c) May John and — go?
- (d) The dog followed —.
- (e) The dog followed Helen and —.

72. STORY TELLING: DOROTHEA DIX

When the Civil War began, Dorothea Dix gave up everything else to hasten to Washington to offer her services to her country. For four years she served as superintendent of women nurses. During that whole time she did not allow herself a single day of rest.

"Miss Dix hasn't sat down since the war began," her friends often said.

After peace was declared, the question arose as to how the nation might best honor the woman who had served it so nobly. The Secretary of War offered her the choice of a large sum of money, or the tribute of a great public meeting presided over by the highest officials of the land.

"Which," asked the Secretary, "do you prefer?"

"Neither," said Miss Dix.

"What would you like?"

"The flags of my country," she replied.

By special order of the government, two beautiful flags were made for Miss Dix. At her death, she bequeathed them to Harvard University.

EXERCISE

1. Tell this story in your own words.
2. Write a short story of some great hero, using conversation. What marks of punctuation will you have to watch carefully?

73. IMPS OF EXPRESSION

In this lesson are some *incorrect* forms which there is no excuse for using. They are imps that should be chased out of all expression, written or spoken.

INCORRECT FORMS

- | | |
|-------------------------------|---------------------------------------|
| 1. I done it. | 10. I ain't got no pencil. |
| 2. I seen him. | 11. He didn't do nothing. |
| 3. I have saw him. | 12. Has George came yet? |
| 4. You was. | 13. Don't she look nice? |
| 5. He has went. | 14. Mother gave it to me
and Mary. |
| 6. I ain't got any paper. | 15. Where is my hat at? |
| 7. That there man is the one. | 16. Mama come home yes-
terday. |
| 8. This here book is yours. | |
| 9. Lay down, Rex. | |

Give the correct expressions that should take the place of the wrong forms above. Recite the correct forms and then write them.

74. LETTER WRITING

On your birthday you received a gift from a friend or a relative. Write a letter to the giver, mentioning the gift and expressing your thanks.

75. DECIDING WHETHER A GROUP OF WORDS IS A SENTENCE

We sometimes have trouble in deciding whether a group of words is or is not a sentence. Remember that a sentence must have a subject and a predicate

and that it must make sense. "The pretty green hill over there" is not a sentence because it has no predicate. "Running along the river road" is not a sentence; it has neither subject nor predicate. "Worked with a great deal of pleasure" could be made into a sentence, but it is not one now because it lacks a subject.

EXERCISE

I. In this exercise some of the numbered lines are sentences. Tell which are sentences and which are not. (Remember that in a command the subject *you* may be omitted, and in a question the subject may come between parts of the predicate.)

1. Dr. William T. Harris was once superintendent of the schools of St. Louis.
2. Daisies with their pure white petals.
3. Lafayette is honored and loved by Americans.
4. With much worry and excitement.
5. Slept all night under the open sky.
6. How much money did raise?
7. Napoleon died at St. Helena.
8. Let us then be up and doing.
9. Little drops of water, little grains of sand.
10. And the king of the cannibals together with a large body of armed warriors.
11. Come unto these yellow sands.
12. What have seen?

II. By adding the missing part, make sentences of the above lines that are now incomplete.

76. STUDY OF A POEM

THE PLANTING OF THE APPLE TREE

Come, let us plant the apple tree.
Cleave the tough greensward with the spade ;
Wide let its hollow bed be made ;
There gently lay the roots, and there
Sift the dark mold with kindly care,
And press it o'er them tenderly,
As round the sleeping infant's feet
We softly fold the cradle sheet ;
So plant we the apple tree.

What plant we in the apple tree?
Buds, which the breath of summer days
Shall lengthen into leafy sprays ;
Boughs where the thrush, with crimson breast,
Shall haunt and sing and hide her nest ;
We plant upon the sunny lea,
A shadow for the noontide hour,
A shelter from the summer shower,
When we plant the apple tree.

What plant we in this apple tree?
Sweets for a hundred flowery springs
To load the May wind's restless wings,
When, from the orchard row, he pours
Its fragrance through the open doors ;
A world of fragrance for the bee,
Flowers for the sick girl's silent room,
For the glad infant sprigs of bloom,
We plant the apple tree.

What plant we in this apple tree?
Fruits that shall swell in sunny June,

And redden in the August noon,
And drop, when gentle airs come by,
That fan the blue September sky,
While children come, with cries of glee,
And seek them where the fragrant grass
Betrays their bed to those who pass,
At the foot of the apple tree.

And when, above this apple tree,
The winter stars are quivering bright,
And winds go howling through the night,
Girls, whose young eyes o'erflow with mirth,
Shall peel its fruit by the cottage hearth,
And guests in prouder homes shall see,
Heaped with the grape of Cintra's vine
And golden orange of the line,
The fruit of the apple tree.

The fruitage of this apple tree
Winds and our flag of stripe and star
Shall bear to coasts that lie afar,
Where men shall wonder at the view,
And ask in what fair groves they grew ;
And sojourners beyond the sea
Shall think of childhood's careless day,
And long, long hours of summer play,
In the shade of the apple tree.

Each year shall give this apple tree
A broader flush of roseate bloom,
A deeper maze of verdurous gloom,
And loosen, when the frost clouds lower,
The crisp brown leaves in thicker shower.
The years shall come and pass, but we

Shall hear no longer, where we lie,
The summer's songs, the autumn's sigh,
In the boughs of the apple tree.

And time shall waste this apple tree.
Oh, when its aged branches throw
Thin shadows on the ground below,
Shall fraud and force and iron will
Oppress the weak and helpless still?
What shall the tasks of mercy be,
Amid the toils, the strifes, the tears
Of those who live when length of years
Is wasting this little apple tree?

"Who planted this old apple tree?"
The children of that distant day
Thus to some aged man shall say;
And, gazing on its mossy stem,
The gray-haired man shall answer them:
"A poet of the land was he,
Born in the rude but good old times;
'Tis said he made some quaint old rhymes
On planting the apple tree."

WILLIAM CULLEN BRYANT

William Cullen Bryant had the imagination to see a great many things in the simple act of planting an apple tree. What he saw, he tells us in one of the best-loved poems that he has written.

ORAL EXERCISE

1. How many of you have helped to plant an apple tree? What directions does Bryant give about planting an apple tree?

2. Name all the things that Bryant says, in stanzas 2, 3, and 4, we are planting when we plant the apple tree.

3. *Cintra* is a town in Portugal, situated in a district noted for its grapes. Bryant speaks of winds bearing American apples to lands across the seas. What clue does this give you, as to the time when the poem was written?

4. Is it common for one to wonder about what will happen in the distant future, as the poet does in stanza 8?

5. Look up the meaning of

lea

line (stanza 5)

sojourners

roseate

verdurous

rude

6. Now read the poem aloud so as to make your hearers see the pictures in each stanza.

77. ADDRESSING ENVELOPES

In the latter part of the winter, people begin to think about the gardens they will make when spring comes. The magazines and papers contain advertisements of seed companies. Find several of these advertisements, copy the addresses of the companies, and bring them to school. Write them just as they ought to appear on envelopes. In the upper left-hand corner, place a return direction so that the letter may come back to you if, for any reason, it is not delivered.

Your envelope will look like this :

After 5 days return to
Harry J. Burns,
225 North Sixth Street,
Des Moines, Iowa.

Peter Henderson,
35 & 37 Cortlandt Street,
New York,
N. Y.

78. LETTER WRITING

1. Select one of the seed companies and write them a letter, asking for a copy of their catalogue. Be sure to write your full address plainly in the heading of your letter.

2. Draw an envelope form and write the address of the company on it. Be sure to place a return direction in the upper left-hand corner of the envelope.

79. CORRECT USAGE; THOSE AND THEM

I. Repeat these sentences aloud several times. Then write them at dictation.

1. Please give them to me.
2. Please give those cards to me.
3. I see them.
4. I see those boys.
5. Those pencils need sharpening.
6. May I sharpen them?

II. Fill the blanks with *those* or *them*:

1. — marbles are mine.
2. Aren't — buildings new?
3. Have you been in —?
4. Who took —?
5. — men are engineers.
6. Do you know —?

80. PRONUNCIATION

I. Learn to pronounce correctly the words in the list below. Some people carelessly omit a syllable in each of these words. They say "his try" instead of "his to ry"; "reg lar" instead of "reg u lar"; "praps" instead of "per haps."

regular	general	poetry
several	history	avenue
every	grocery	different
geography	eleven	tedious
real	perhaps	because
really	poem	average

II. Read aloud the following selection:

The cataract strong
 Then plunges along,
 Striking and raging,
 As if a war waging
 Its caverns and rocks among;
 Rising and leaping,
 Sinking and creeping,
 Swelling and sweeping,
 Showering and springing,



MOUNT VERNON

Flying and flinging,
 Writhing and ringing
 Eddying and whisking,
 Spouting and frisking,
 Turning and twisting
 Around and around
 With endless rebound.

ROBERT SOUTHEY. From *The Cataract of Lodore*

81. STUDY OF A PICTURE: MOUNT VERNON

This noble colonial mansion is dear to all Americans because it was the home of Washington.

Where is Mount Vernon? Who now owns it? What is it used for?

Study the picture until you can describe it from memory. What is the shape of the house? How many stories are there? What makes the house look dignified?

EXERCISE

1. Suppose that you have just visited Mount Vernon. Write a letter to a friend, describing the house from the outside.

2. Describe orally some house that you are familiar with. Describe it so that your classmates will wish they lived there.

82. USING THE VERB CORRECTLY

1. I came late to the game.
2. By that time others of the party had come.
3. And last of all an Admiral came,
 A terrible man with a terrible name.

4. When a visitor comes, find her a chair.
5. The Americans were attacked by superior numbers.
6. The sailors were drowned.
7. The enemy attacked a fort.

I. Read the above sentences until they sound familiar.

What form of *come* should be used with *have* or *had*?

What form of *attack* and *drown* shows past time?

Be sure to pronounce *drowned* in one syllable, and *attacked* in two syllables. Pronounce *ed* in *attacked* like *t*.

II. Write the above sentences at dictation.

III. Give orally five sentences, using one of these verbs in each :

were stolen
attacked

to be drowned
came

have come

83. KEEPING A DIARY

A diary is a blank book in which one writes the interesting things that happen day by day. In a diary we tell what we do each day — our work and our play. We tell about the interesting things that we see.

To write well, we must have something to say. Having something to say comes from keeping one's eyes open. If you observe closely, you will have plenty of things to write about. Notice the flowers, the birds, and the animals. Many interesting things happen in the streets. The daily papers are largely

made up of what sharp-eyed young men see as they go about in cities and towns and over the country. In your home and in your school many things are happening that are worth recording. Keeping a diary will not only help you to write, but will help you to be on the lookout for things worth writing about. The records should be short. Three or four sentences are enough to tell the main facts. Here is an example of a good paragraph for a diary :

Tuesday, June 15.

My mother lost the door key when she was shopping. I had to climb into the house through the little pantry window. My mother was afraid I would fall, but I didn't. Then I opened the front door and let her in.

For your diary, you may use any ordinary blank book ; or you may write on separate sheets and then bind the sheets into a book with a title-page and covers appropriately lettered.

WRITTEN EXERCISE

Keep a diary for one week, or for as many days as your teacher directs.

On one day of the week you might begin your record by writing, " I can tell that this is a spring day because " — adding some signs of spring that you have noticed. If this lesson doesn't come in the spring, substitute another word in place of *spring* — perhaps the name of the month.

Other topics for your diary might be :

1. The first interesting thing I saw on my way to school this morning.
2. What our family did last evening.
3. My daily task at home.
4. What I am looking forward to to-day.
5. My first thoughts when I woke up this morning.
6. Something I did (or made) yesterday.

84. DICTIONARY STUDY; THE GAME OF DEFINITIONS

Choose sides as for a spelling match. The leader on one side gives out five words, and all the pupils write definitions of the words. Then these are read, and the teacher decides whether they are right or wrong. A definition only partly correct cannot be counted as right. Each correct definition is scored twenty, and each wrong definition is counted as zero. You may wish to compare the definitions with those found in the dictionary.

Then the leader of the other side gives out five words, and the definitions are written and graded. The scores of the pupils on each side are added. The side with the largest total score wins.

Fewer than five words (or more than five) may be given by each side. If only four words are given, each will count twenty-five.

In order that only fair words may be given, it is well to make a rule that they are to be selected from the Reader that the class is studying, or from the Geography, or the Speller.

85. STUDY OF A POEM

THE WINDMILL

Behold ! a giant am I !
Aloft here in my tower,
With my granite jaws I devour
The maize, the wheat, and the rye,
And I grind them into flour.

I look down over the farms ;
In the fields of grain I see
The harvest that is to be,
And I fling to the air my arms,
For I know it is all for me.



I hear the sound of the flails
Far off, from the threshing-floors
In barns, with their open doors ;
And the wind, the wind in my sails,
Louder and louder roars.

I stand here in my place,
With my foot on the rock below ;
And whichever way it may blow,
I meet it face to face,
As a brave man meets his foe.

And while we wrestle and strive,
My master, the miller, stands
And feeds me with his hands ;
For he knows who makes him thrive,
Who makes him lord of lands.

On Sundays I take my rest ;
Church-going bells begin
Their low, melodious din ;

I cross my arms on my breast,
And all is peace within.

HENRY WADSWORTH LONGFELLOW

ORAL EXERCISE

1. Tell the class of any windmill you have seen.
2. Read the poem.
3. What did you see as the poem was read?
What did you hear?

4. To what is the windmill compared? What words or lines show its strength and power? What can it see, hear, and do? Who helps the windmill?

5. Explain the following words as used in the poem:

granite jaws
maize

flails
threshing-floor

melodious
din

6. Read the poem again. Make the class feel the power of the windmill.

The next time you see a windmill, think of this poem.

WRITTEN EXERCISE

Write a composition in which one of the following is supposed to speak about itself and its work:

A locomotive
A steamship
A submarine

An automobile
A self-binder
A threshing machine

A motor cycle
An aëroplane
A sewing machine

PART THREE

I. STUDY OF A BIOGRAPHY

PETER COOPER

Peter Cooper said to a friend one day, "I have always tried to do the best I know how, and then people have wanted what I made. I determined to make the best glue, and found out every method and ingredient looking to that end, and so it has always been in demand." This is the secret of the success obtained by the great philanthropist.

He was born in New York City, February 12, 1791. Shortly afterwards his father, a hatter by trade, removed to Peekskill, New York, where he built a store and a church. One of Peter Cooper's earliest recollections was being set to pull the hair out of rabbit skins to help his father. He remained in the business until he could make every part of a hat. Even as a boy, he delighted in making and contriving things. Of his own accord he undertook one day to make a pair of shoes. First he took apart an old pair to see the structure. Then after procuring some leather and tools, he made the shoes without further instructions.

As a young man, Cooper was apprenticed to a wagon-maker, receiving for his work his board and twenty-five dollars per year. His inventive genius was early shown, and he invented a mortising machine which was in use as late as 1879.

His term of apprenticeship ended, he embarked in business for himself, and in one of the cheapest streets of New

York was seen the sign, **PETER COOPER, COACH AND WAGON MAKER**. Since all business was affected by the War of 1812, Cooper did not make a success of this venture, and before the war closed he had failed. He opened a cabinet shop and escaped failure again only by changing his business.



STATUE OF PETER COOPER

In front of Cooper Institute, New York City

He bought a grocery store, and finding that it was yielding profit, he looked about for something else in which to invest, in order to add to his earnings.

As a coach builder and cabinet-maker he had noticed that the glue in use was very poor, and he thought he could

make a better glue. He bought a glue factory, located at the corner of Madison Avenue and Twenty-ninth Street in New York City. For thirty years he worked here, and for twenty of these years he had no bookkeeper, no clerk, no salesman, no agent. He was up at dawn and lighted the factory fires to be ready for the men who came to work at seven o'clock. At noon he drove to town and sold his product, and in the evening posted his books.

The glue business prospered greatly and Cooper began to be wealthy. Desiring to invest some of his wealth, about 1830 he began to smelt iron at Canton, a little town near Baltimore; he was the first to apply anthracite coal to puddling. In 1845 he moved his smelting business to Trenton and erected a rolling-mill there. Here was initiated the use of iron beams for fireproof buildings.

The directors of the Baltimore and Ohio Railroad were looking for some one to design for them a steam engine that would run on the many curves of the road. They applied to Mr. Cooper, and in 1830 he designed and built the first locomotive ever made in America. He was his own engineer, and personally directed the building of the engine. At the trial of the engine, a horse-drawn vehicle tried to outstrip it, and the engine won.

Many inventions occupied the agile mind of Mr. Cooper. He invented a machine to rock his baby, and at the same time keep away the flies; another to move boats by utilizing the rise and fall of the tide, and one to shear the nap of cloth. He began the study of the science of aviation, but was severely injured by an explosion of gas. This experience took away all desire for further investigations along this line. When the question of a cable across the Atlantic was discussed, he helped to finance the company which laid the first successful one.

His greatest work was the foundation of Cooper Institute in New York City in 1854. Its object was to provide free

schools of art and science, free reading-rooms, and a library for those who work. To-day it has both day and night schools, and has aided thousands to gain an education in the arts and sciences.

Peter Cooper lived to the good old age of ninety-two. He was unfailing in industry, simple in habits, truthful and just in his dealings. He believed that the rich are but trustees of their wealth for the good of their fellow-men, and he used his great wealth with this idea in mind. He was beloved by all classes of citizens. The roughest cartman or the most reckless cab-driver would draw up his horses and wait without a word of impatience if it was Peter Cooper's quaint old gig that blocked the way. Somebody said of him, "He is like sunshine on a dark day, lighting up thousands of faces. Those who meet him look as if they thought, 'It cannot be so bad a world, since Peter Cooper lives in it.'"

EDGAR W. AMES. Adapted

EXERCISE

I. The first paragraph has as its topic "The secret of Peter Cooper's Success." Expand this into a short, complete sentence which states what the secret was. Make a topic for each paragraph and expand it into a sentence in the same way.

II. A CLASS TALK. Why was Peter Cooper called a philanthropist? Tell in class what you know of two great philanthropists of to-day. Find out and tell the class all you can about Cooper Institute.

Make a list of the trades and industries Peter Cooper carried on. Make another list of the things he invented. Discuss the lists in class. From reading this selection, what kind of man do you think Peter Cooper

was? What word made from *industry* can you apply to him? What word made from *invent*? How did he feel about his wealth?

2. WORD STUDY

Notice how these words are used in the selection in Lesson 1. What is the meaning of each?

puddling	direct	outstrip	utilize	initiate
smelting	serviceable	agile	design	reckless

Write ten sentences using the above words correctly. The sentences are to be read aloud in class and discussed.

3. WRITTEN COMPOSITION; BIOGRAPHY

Look up the meanings of *biography* and *autobiography*. What is the difference?

Discuss in class any biographical sketches you have read. What ones did you like best? Why? Is a biography interesting in which every paragraph begins with a date?

In writing Peter Cooper's biography (see Lesson 1), did the author tell *all* that the great man did and *all* the dates? What are the leading facts to be remembered?

Prepare a list of topics from which to write the life of some great man or woman who lived or is living in your county. If you prefer, you may prepare to write your autobiography. Write the composition and read

it to some one not in your class. Ask that person to tell you frankly what parts are dull, awkward, or hard to follow. Cross out anything that does not add interest or necessary information, and rewrite any poorly written sentences. Then copy your biography and hand it in.

4. MODEL FORM FOR A FRIENDLY LETTER¹

316 Summit Street,
Pomona, California,
September 2, 1918.

Dear Marion,

Mother and I reached home yesterday after our visit of three months in the East. Although we had a pleasant time with our relatives in Maine and Massachusetts, we are glad to be at home once more.

The peaches and plums are ripe now, and we spend all day on the ranch helping the men gather the crop. I wish that you could be here to help eat our peaches, but I suppose that you are enjoying your good Massachusetts apples.

Give my love to your mother and write soon.

Your loving friend,
Helen Garland

The letter in this lesson is a model form for a friendly letter. There are five things about this form to be

¹ This form, and the letter on page 238, are taken, with one or two slight changes, from the Course of Study for the Boston Public Schools.

followed in your friendly letters: the arrangement of the heading, the salutation, the beginning of the body of the letter, the complimentary close, and the signature.

The **heading** begins near the middle of your sheet and about two inches from the top. It is arranged in three lines; the second line begins a little farther to the right than the first, and the third begins still farther to the right. A comma is used after the first and second lines, and a period after the third line.

Some people prefer to use no punctuation at the ends of lines in the heading of letters and the addresses on envelopes.

The **salutation** begins even with the margin of the letters. In friendly letters, it is followed by a comma.

The first word of the **body** of the letter begins on the line below the salutation and slightly to the right of it.

The **complimentary close** begins about the middle of the line. It is followed by a comma. Only the first word begins with a capital letter.

The **signature** begins a little to the right of the beginning of the complimentary close. It is not necessary to place a period after the signature.

These few details are all that you need to remember about the form of friendly letters.

WRITTEN EXERCISE

Write a letter telling of a trip you have had or of a pleasant experience during the summer. The best letters may be read aloud in class.

5. CORRECT USAGE; ISN'T AND AREN'T

Try to form the habit of using *isn't* and *aren't*, *wasn't* and *weren't* properly. Remember that there is no contraction for *am not*. Of course, you will not think of saying *ain't I* or *I ain't*.

I. Read the following sentences over and over till you get the sound of them in your mind:

1. There isn't any more.
2. There wasn't anybody at home.
3. Aren't you going with us?
4. Am I not fortunate to find my ring so soon?
5. Weren't you the catcher in the game?
6. He isn't a member of our club.
7. You aren't a musician, Elbert isn't a singer, and I am not a dancer.
8. There weren't many people at the lecture.
9. There isn't a weed in Richard's garden.
10. Walter's garden is earlier than mine, but his is not so early as Dwight's.

II. Make three sentences using *there isn't*; one using *there wasn't*; three using *there aren't*; three using *there weren't*; two using *I am not*; two using *aren't there*; three using *am I not*.

6. REVIEW OF CAPITAL LETTERS

On page 295 you will find the rules for using capitals. Write a sentence illustrating each rule. You may enjoy hunting for the sentences in this book or in some book you are reading. In writing your sentences, do not place them in the same order as the rules for capitals on page 295.

Exchange papers in class and then let each pupil decide what rules are illustrated by each sentence in the paper he receives. In the margin write the number of the rule that you think applies to each sentence.

After ten minutes, return each paper to its owner and discuss the sentences that do not correctly illustrate the rules.

7. STORY-TELLING: AN ADVENTURE

Tell the best adventure you have heard of, read, or experienced during the summer vacation.

Be careful to

1. Explain briefly the situation so as to interest your hearers.
2. Keep the class in suspense.
3. Make the outcome clear and then stop, without dragging the story along.

The class is to pass judgment on the talks, with regard to these three requirements, and vote for the two that are best.

8. LETTER WRITING

Read again the model for a friendly letter given in Lesson 4.

Suppose that you have been visiting a friend or a relative in another state and have returned home. Write a letter from your home to the person whom you visited, expressing your pleasure in the visit and telling what you are doing at home.

Address an envelope for the letter you have written. Be sure to give the return address in the upper left-hand corner.

9. A STUDY OF WORDS

THE SEA-GULL

The waves leap up, the wild wind blows,
And the gulls together crowd,
And wheel about, and madly scream
To the deep sea roaring loud.
And let the sea roar ever so loud,
And the winds pipe ever so high,
With a wilder joy the bold sea-gull
Sends forth a wilder cry.

MARY HOWITT

Read these lines aloud slowly, sounding each word carefully. What words in the stanza help you to see the picture of the gulls and the sea? What sounds do you seem to hear, as you read? What is the difference in meaning between *scream*, *roar*, and *pipe*?

I. Explain the meaning of each of the following words. Give orally a sentence using each.

yelled	sobbed	told
shouted	called	recited
spoke	said	talked
whispered	exclaimed	chattered
shrieked	stuttered	stammered

II. Choose the best word from the above list to fill each blank in the following sentences :

1. "I am not going," he —.
2. "Sh! your mother is asleep," — Mary.
3. He — his favorite poem.
4. "C-c-come quickly," — the girl.
5. "Help! I am sinking," — the man with all his strength.
6. The noon whistle —.
7. "I ran as fast as I could," — Kate breathlessly.
8. "What! Not ready yet!" — the old man in surprise.
9. "I'm lost, — lost," — the little fellow pitifully.
10. The two monkeys — away like old friends.

III. Make up a sentence that might be spoken by a person who was (a) sobbing, (b) yelling, (c) calling, or (d) whispering.

Read your sentence to the class and call on some one to guess how a person would speak your sentence. The classmate who guesses correctly has the next turn to read his sentence.



THE BATTLE MONUMENT AND BRIDGE AT CONCORD

10. STUDY OF A POEM

CONCORD HYMN

By the rude bridge that arched the flood,
Their flag to April's breeze unfurled,
Here once the embattled farmers stood,
And fired the shot heard round the world.

The foe long since in silence slept;
Alike the conqueror silent sleeps;
And Time the ruined bridge has swept
Down the dark stream that seaward creeps.

On this green bank, by this soft stream,
We set to-day a votive stone;
That memory may their deed redeem,
When, like our sires, our sons are gone.

Spirit, that made those heroes dare
 To die, and leave their children free,
 Bid Time and Nature gently spare
 The shaft we raise to them and thee.

RALPH WALDO EMERSON

ORAL EXERCISE

1. This poem was first read by Emerson at the ceremony of unveiling the Concord Monument. Read in your Histories the story of the fight at Concord and tell the story in class.

2. Find out and explain the meaning of

rude bridge embattled votive sires

3. How was the shot "heard round the world"? Explain the line, "That memory may their deed redeem." What Spirit do you think inspired the heroes of Concord?

4. Commit the poem to memory.

II. USES OF THE COMMA

Marks of punctuation, — periods, question marks, commas, and quotation marks — are used to help us in reading.

One way in which the comma helps us is by separating the name of the person or thing addressed from the rest of the sentence. "I will shoot, John," is a sentence that is perfectly clear to us. If we leave out the comma and write, "I will shoot John," we mean something very different.

A comma is used also to separate *yes* and *no* from the rest of the sentence in answer to questions ; as, " Yes, you are right."

EXERCISES

Copy these sentences, inserting commas where they should be used :

1. Now be reasonable little daughter.
2. But Polly you know you never could tie a bow.
3. In another year Dr. George I shall be ready to take care of mother myself.
4. Now dearest Auntie Meg don't take sides with that odious man !
5. No it can't be done.
6. O velvet bee you're a dusty fellow.
7. Mr. President I move that the society adjourn.
8. Yes my mother will let me go.

12. DICTATION; THE APOSTROPHE

Explain the use of the apostrophe in each of the sentences below.

Write the sentences from dictation.

1. The tree's early leaf-buds were bursting their brown.
2. When we've finished our chores, we read or play games.
3. It's too cold to snow.
4. Then we all took a ride in Mr. Brown's car.
5. It isn't what one makes, but what he saves that makes him rich.
6. The boys' rooms were kept neatly.
7. Why doesn't he come?
8. They weren't in the first draft.
9. I think that this is James's garden plot.
10. We went through McLane and Ellwood's large store.

13. LETTER WRITING

Make your choice and write one of the letters indicated here :

1. Write a letter to a soldier in the army of the United States, asking questions about life in the army.
2. Write a letter to a friend, telling something you have heard or read about the experiences of a soldier or a sailor.

14. SENTENCES

When we write or talk, we use sentences. It is very necessary to know when we have written a sentence. One of the first things to learn in writing is not to punctuate as a sentence what is really not a sentence. What two parts must every sentence contain? Explain what each part expresses.

EXERCISE

1. Write a paragraph of about eight sentences, telling of one of the Liberty Loans in the Great War.
2. Name the subject and the predicate in each of the sentences you have written.

15. KINDS OF SENTENCES

There are four kinds of sentences.

"Aëroplanes are necessary in war," makes a statement and is called a **declarative** sentence.

A declarative sentence is always followed by a period.

“Are aëroplanes necessary in times of peace?” asks a question and is called an **interrogative** sentence. An interrogative sentence, or a question, is always followed by a question mark.

If we call out to some one who is in danger of being run over, “Look out for the car!” we use a sentence that expresses sudden thought or strong feeling. It is called an **exclamatory** sentence. It is followed by an exclamation point.

“Tell me a story,” expresses a command or a request and is called an **imperative** sentence. Like the declarative sentence, it is followed by a period.

EXERCISE

I. How many kinds of sentences are there? Define each kind. Give an example of each kind.

II. Tell what kind of sentence each of the following is:

1. The Bible is the greatest book in the world.
2. Charge for the guns!
3. Come, read to me some poem.
4. Longfellow was born February 27, 1807.
5. Where are you going, my pretty maid?
6. What is it you want to buy?
7. Balder the Beautiful is dead!
8. Ho, trumpets, sound a war-note!
9. Work first and then rest.
10. The time shall come
 When man to man shall be a friend and brother.

16. THE CORRECT USE OF WORDS

Boys and girls — and men and women too — often use words carelessly without regard to their real meaning. Do you ever say that you “had a swell time” or “a grand time”? Look up in the dictionary the meaning of the words *grand*, *great*, and *swell*.

The words are correctly used in the following passages :

And thus he bore without abuse
The grand old name of gentleman.

His heart was as great as the world.

Let music swell the breeze
And ring from all the trees.

EXERCISE

Use *grand*, *great*, *swell* in the following sentences :

1. It was a — day for us when we won the game.
2. Niagara Falls is one of the — spectacles of our country.
3. The mountains — to a noble height.
4. The old beggar had the air of a — duke.
5. — Cæsar fell.
6. The blasts of wind — the sail.
7. I never saw nor shall see, till I die, so — a miracle.
8. The mighty building was too — a place to live in.
9. In our rowboat we could feel the — from a passing steamer.
10. The — gates of brass turn heavily upon their hinges.

17. DIVIDING WORDS; HYPHENS

One small but useful matter is the division of words at the ends of lines. When we write a part of a word at the end of one line and the rest of it at the beginning of the next, we place a hyphen at the end of the line. No hyphen is used at the beginning of the next line. Words are divided only between two syllables. Therefore we never divide a word of one syllable.

Hyphens are used also between the words that make up a compound word; as, iron-gray, good-by, father-in-law.

What book will tell us the proper division of any word into syllables, and the compound words that have hyphens?

EXERCISE

1. Find in this language book examples of words divided at the end of a line.
2. Divide into syllables such of the following words as have more than one syllable :

newspaper	engine	camera	through
gratitude	monkey	geography	automobile
calendar	kingdom	discovery	strength
bottle	letter	expression	proved
there	education	telling	gingham

18. ORAL COMPOSITION

Here is an oral composition which was taken down just as a sixth grade pupil gave it. Can you do as well?

NONE FOR SALE

When I entered the school yard, Zita asked me if I had an oral composition ready. I said I had not thought of any. Zita said, "I have three." Because I didn't have any, I offered to buy one of hers for a penny, but she refused to sell one. She told me that people must work for themselves if they want to get along.

This is a good oral composition because it tells a story in a clear, interesting way. The sentences are not strung together with *and*'s.

Here is another sixth grade oral composition. Notice the title.

NEVER AGAIN

One night as we were going to have our supper, I asked my mother for five cents. Just because she wouldn't give it to me, I went into the front room and said I didn't want any supper. I thought my mother would call me out and give me the five cents. When I went into the kitchen again, I found the table cleared off and no supper for me.

An oral composition in your grade need not be long. It should be interesting to the other pupils. It should be told in as few words as possible. It should not have the sentences strung together with *and*'s. When giving it, you should stand erect, speak plainly, and look at those who are listening to you.

ORAL EXERCISE

I. Discuss the sketches on page 222 which illustrate topics 1, 2, 3, and 6 in II.

Tell what ideas for a talk are suggested by each picture.

II. Select one of the following subjects and prepare a short oral composition on it :

- | | |
|-----------------------------|---------------------------------------|
| 1. Where I Used to Live. | 6. A Trip to the Woods. |
| 2. Doing my Chores. | 7. The First Money that I Earned. |
| 3. Helping the Red Cross. | 8. What I Expect to do Next Saturday. |
| 4. My First Swim. | |
| 5. When I Learned to Skate. | |



19. KINDS OF SENTENCES

Prepare at home sentences to be read in class, as follows :

1. A short entry in a diary for yesterday, consisting of four declarative sentences.
2. Three exclamations that you often hear from people who drive a horse or an automobile, ride a bicycle, or use a boat.
3. The first three questions you would ask if you were a stranger in a town or city.
4. Three imperative sentences used in playing your favorite game. The class is to guess what the game is after hearing you read the sentences.

What mark do you place at the close of a declarative sentence? What mark at the close of an interrogative sentence? At the close of an imperative sentence? Of an exclamatory sentence?

20. A BOY'S LETTER

165 Upland Road,
Cambridge, Mass.,
Sept. 6, 1918.

Dear Aunt Louise,

Do you mind if I write to you on the typewriter? Father has just bought a new one, and I think it is fun to write on it.

Bob and I and some of the other boys here are taking automobile numbers. I have seen automobiles from twenty-six states and one from Quebec.

Father is going to play checkers with me after supper. It is almost time for supper now.

Last Monday one of the other boys and I rode twenty-five miles on our bicycles. We went out toward Lincoln by way of Lexington and then back by Winchester.

Good-by, with lots of love from

John

This is a boy's letter just as he wrote it. It is a good letter, bright and chatty. It has the merit which a friendly letter ought to have — it is interesting and pleasing.

The best way to write a letter having these qualities is to feel that you are talking to your absent friend. There is a quaint, old-fashioned poem that Arlo Bates, a great teacher of composition, has thought enough of

to quote in a chapter on letter writing in one of his excellent books on writing English. This is the poem :

HOW TO WRITE A LETTER

Maria intended a letter to write,
But could not begin (as she thought) to indite ;
So she went to her mother, with pencil and slate
Containing "Dear Sister," and also a date.

"With nothing to say, my dear girl, do not think
Of wasting your time over paper and ink ;
But certainly this is an excellent way,
To try with your slate to find something to say.

"I will give you a rule," said her mother. "My dear,
Just think for a moment your sister is here,
And what would you tell her? Consider, and then,
Though silent your tongue, you can speak with your pen."

ELIZABETH TURNER

WRITTEN EXERCISE

Write a letter to a relative or friend and try to give it the talking quality. After the teacher has read your letter, you may mail it to the person to whom it is written. Address an envelope for your letter.

21. PRONUNCIATION

Our language is not correct or pleasing if we pronounce words wrongly or carelessly.

In the following stanzas Oliver Wendell Holmes

writes amusingly about people who pronounce vowels incorrectly and accent the wrong syllable :

Learning condemns beyond the reach of hope
The careless lips that speak of sōap for sōap ;
Her edict exiles from her fair abode
The clownish voice that utters rōad for rōad :
She pardoned one, our classic city's boast,
Who said at Cambridge, mōst instead of mōst,
But knit her brows and stamped her angry foot
To hear a teacher call a rōot a rōot.

Once more ; speak clearly, if you speak at all ;
Carve every word before you let it fall ;
Do put your accents in the proper spot ;
Don't, — let me beg you, — don't say "How?" for "What?"
And when you stick on conversation's burrs,
Don't strew your pathway with those dreadful *ur*'s.

OLIVER WENDELL HOLMES, from *A Rhymed Lesson*

In the exercise below is given a list of words that many people pronounce incorrectly. You can learn the correct pronunciation from the dictionary. Which of these words do you habitually mispronounce? Say them aloud again and again until you are sure that you have the right pronunciation in mind.

ORAL EXERCISE

1. Read the poem in this lesson aloud at home. Read it also in class. Then repeat aloud the correct form of the words which the poet says are often pronounced carelessly.

2. Pronounce these words :

again	could have (not could of)	February	hold
against	delivery	follow	hollow
catch	drowned	geography	jewelry
chimney	depths	general	different
children	elm	grocery	discovery

22. DICTATION; QUOTATIONS

Write the following sentences from dictation :

1. "You are old, Father William," the young man said.
2. "It seems a shame," the walrus said, "to play them such a trick."
3. I said, "I will do all that I can to help save our country's food."
4. The official said, "It will be necessary for you to pass an examination."
5. The official stated that I must pass an examination.
6. "Heaven helps them who help themselves," affirmed Franklin.
7. "Wait a bit," the oysters cried, "before we have our chat."
8. "Gentlemen, who made all this?" asked Napoleon.

23. A BETTER ENGLISH CLUB

In several schools, the pupils have organized "Better English Clubs," with an appropriate constitution and by-laws. The meetings are held either after school or in the regular language period. In these clubs, many original programs are arranged for the enjoyment of good literature and the rooting out of incorrect

speech. The following program shows how a meeting was conducted in one school.

A "BETTER ENGLISH CLUB" MEETING

PRESIDENT. The meeting will please come to order. We will have the roll call by the secretary, each member responding with an appropriate quotation.

The following quotations are among those given :

Words are the soul's ambassadors who go abroad
upon her errands to and fro.

Look well to your speech.

Mind your speech lest it mar your fortune.

He, and he alone, is a well-educated person who
uses his language with beauty and with power.

Guard well thy tongue.

(The President makes a speech, telling the aims of the club and what is to be done in the meetings.)

LEADER. Our subject to-day is Better Speech and we have some posters illustrating common errors.

PUPIL 1. Here is a poster showing the wrong use of *lots*. *Lots* means land for sale. We say "Lots of books" when we mean several books.

PUPIL 2. This poster shows the wrong use of the word *fix*. We say "fix my hair" when we should say "arrange." *Fix* means to fasten.

LEADER. Amy will now tell us about a very bad error which she has heard people make.

Amy gives sentences containing *ain't* and calls on the class for the correct form.

PUPIL 3. I move that we put *ain't* out of this club.

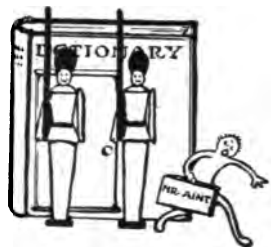
PUPIL 4. I second the motion.

PRESIDENT. It has been moved and seconded that we put *ain't* out of this club. Those who favor this motion please rise.

(The motion is carried.)

LEADER.

So, out goes Mr. *Ain't*! Now, we each have some "bug-a-boos" in our speech which rise up at all times, and we have determined to-day to put them away where they will never bother us again. We will have the waste basket brought, and each will in turn go forward and pledge himself to keep his error in the waste basket instead of in his speech.



(The solemn ceremony is now performed.)

LEADER.

The meeting is now adjourned.

EXERCISE

Perhaps your class will wish to start a "Better English Club." If so, discuss the matter, elect officers, decide on the by-laws, and plan for your first meeting.

You may want to arrange to have some posters or cartoons at your first meeting, for any pictorial device that pokes fun at an error of speech, will help you to guard against it. Suggest and discuss subjects for posters. Notice the one here illustrating how *ain't* is forced out of the dictionary. See also the poster on page 269. Observe that they are simply drawn, and that the point of each poster is very clear.

What poster would you have drawn if you had been Pupils 1 or 2 on page 227?

24. SUBJECTS AND PREDICATES

Name the complete subject and the complete predicate in each of the following sentences :

1. Ulysses and the Greek heroes were generously entertained by Æolus, ruler of the winds. 2. East Wind, West Wind, North, and South were held at his command on his floating island.

3. Ulysses besought Æolus for favoring breezes. 4. Æolus tied an ox-hide bag to the mast with a silver cord.

5. He cautioned the crew on no account to touch this bag.

6. All went well for nine days and nights, with Ulysses at the helm. 7. The white cliffs of Greece were only half a day's sail away. 8. Then the mighty warrior fell asleep.

9. The crew had long suspected the bag to be full of gold.

10. Now they could make sure. 11. The silver cord was quickly untied. 12. Out rushed the winds in a mighty blast.

13. They forced the ship back across the waves even to the floating island.

25. VERBS

We cannot have a sentence without a subject and a predicate. The predicate must always be a verb or contain a verb.

The words in italics in these sentences are verbs :

The snow *falls*.

God *is*.

The baby *sleeps*.

A verb is a word that asserts action, being, or state of being. In the above sentences, *falls* expresses

action; *is* expresses existence or being; and *sleeps* expresses a state of being.

A verb may consist of more than one word, as in these sentences:

The gong *was ringing*.

The fire engine *had been called*.

The fire *might have been prevented*.

Sometimes the parts of a verb are separated from each other, as:

Was the gong *rung*?

The battle *is* perhaps at this moment *being fought*.

EXERCISE

Select the verbs in these sentences:

1. I recall with delight two holidays in spring and fall.
2. Then we went to the distant pasture land and drove thither the young cattle and colts.
3. What a day's adventure it was!
4. It was like a journey to Europe.
5. The night before I could scarcely sleep.
6. There was no trouble about getting me up at sunrise.
7. The breakfast was eaten.
8. The luncheon was packed in a large basket.
9. The horses were hitched up.
10. Did I shirk my duty?
11. Was I slow?
12. I think not.

26. CORRECT USAGE; VERB FORMS

I. Read the following sentences aloud:

I *saw* the circus. I *have seen* the circus.

It *came* a week ago. It was to *have come* a week ago.

A dozen eggs *broke*. A dozen eggs *were broken*.

Who *did* the quickest work? Who *has done* the quickest work?

II. Go before the class and explain the difference between *lie* and *lay*, *sit* and *set*. Write sentences and read them to the class, using these words correctly:

sat	have set
lay (yesterday)	has lain
set (yesterday)	were set
laid	shall be laid

III. Fill the blanks with the proper form of the verb that appears in parenthesis:

1. After we had — the animals, we went in and found a seat. (*see*)

2. When I was coming to school, I — him riding a bicycle. (*see*)

3. This is the largest barn that I have ever —. (*see*)

4. I — to school early this morning and studied my history lesson. (*come*)

5. From his dusty and tired appearance we thought that the man had — a long way. (*come*)

6. You told me to come and I —. (*come*)

7. Who — that? I — it with my little hatchet. (*do*)

8. I think you will be sorry for what you have —. (*do*)

9. The trick was — so easily that I thought I could do it myself. (*do*)

10. Mother left a note saying, "I have — to Aunt Mary's." (*go*)

11. We have — to the picture show every Friday night for a month. (*go*)

12. After you had — home, we found your locket. (*go*)

27. A TOPICAL RECITATION

The teacher or the class may select an interesting lesson in hygiene or some other subject. The teacher will then write on the board the topics in the lesson. They may be indicated by the paragraph headings given in the book, or the teacher may make an outline of the topics.

Now study the lesson so as to be ready to talk to the class about any topic that may be assigned to you. After you have studied the lesson, you will wish to make sure that you remember everything relating to each subject. It is a good plan to close the book after you have read each topic and go over it in your mind to see if you know all the facts belonging to it. Then open the book and see if you have omitted any important item. If you have, go over the topic again with the book closed.

In planning your recitation, select the most interesting facts. You may include any appropriate facts learned outside of your textbook.

When it is time to recite, each pupil called on should go to the front of the room and tell the class about the subject assigned to him. After he has given his talk, the teacher will ask the class to tell the good points of the talk and also to suggest ways in which it might be improved. The pupil giving the best recitation is to repeat it before the fifth grade.

28. LETTER WRITING

Write a letter to some one in the United States Navy, asking questions that you would like to have answered about life in the navy.

29. NOUNS; SINGULAR AND PLURAL

You have learned that nouns are divided into two **classes**. Give examples of these two classes and explain the difference.

Nouns are changed in **form** to express differences in meaning. What is the difference in meaning between *child* and *children*? *Daisy* and *daisies*? The change in form in these nouns indicates **number**.

The **form** of a noun which names one person, place, or thing is called **singular**. The form which means more than one is called **plural**.

Give the plural forms of these nouns: *man*, *wife*, *valley*.

EXERCISE

Select the nouns in the following lines and tell whether each is singular or plural :

Young and beautiful was Wabun ;
He it was who brought the morning,
He it was whose silver arrows
Chased the dark o'er hill and valley ;
He it was whose cheeks were painted
With the brightest streaks of crimson,
And whose voice awoke the village,
Called the deer, and called the hunter.

30. STUDY OF A POEM

TO-DAY

So here hath been dawning
Another blue day :
Think, wilt thou let it
Slip useless away ?

Out of Eternity
This new day was born ;
Into Eternity,
At night, will return.

Behold it aforetime
No eye ever did ;
So soon it forever
From all eyes is hid.

Here hath been dawning
Another blue day :
Think, wilt thou let it
Slip useless away ?

THOMAS CARLYLE

EXERCISE

1. What does Carlyle say of the new day to make it seem too wonderful for you to "let it slip useless away"? What does he say to make you realize that you cannot put off until another time the opportunities of to-day? Why does Carlyle speak of the day as *blue*? Would the new day seem as attractive if he called it *gray*?

2. Memorize the poem.

3. Make a plan for a busy day, of the kind you will like to remember. For the next lesson, report your success in carrying out the plan.

31. ORAL COMPOSITION: A DAY'S PLAN

Tell the class of your plan for a busy day. Explain the points that you consider most important in your plan. Tell why you couldn't carry out your plan completely, if for any reason you didn't. In talking about what you accomplished, give amusing or lively details.

32. PRONOUNS

A **pronoun** is a word used in place of a noun.

Pronouns have different forms. For example, *I* has the forms *my* and *mine* and *me* when we speak as only one person, and when we speak of two or more persons, *we*, *our*, or *ours*, and *us*. Practice will enable us to use these forms correctly.

The possessive forms of pronouns have no apostrophe. *It's* is not a possessive but a contraction for the words *it is*.

It is hardly necessary to say that there are no such forms as *hisn*, *hern*, and *theirn*.

EXERCISE

Select the proper form of the pronoun to use in the following sentences:

1. (We, us) are going to the theater.
2. (We, us) girls are going to the fair.



From the Painting by Boughton

THE RETURN OF THE MAYFLOWER

3. He gave the prize to (I, me).
4. He sold the pigeons to Clarence and (I, me).
5. Between you and (I, me), the decision wasn't fair.
6. (Who, whom) did you see?

What is the subject of sentence 6? What word is a part of the complete predicate?

7. (She, her) and Mary go to the same school.
8. (He, him) and (I, me) are cousins.
9. (Them, they) and (we, us) made up the party.
10. Will you excuse William and (I, me) to go on an errand?
11. (Who, whom) shall I give the reward to?
12. Father and (me, I) were fishing.

33. STUDY OF A PICTURE: THE RETURN OF THE MAYFLOWER

What was the *Mayflower*? In what part of our country is the scene of the picture?

Why are these persons looking out over the sea? Judging from their expressions, what are their feelings? What thoughts may be in their minds? Describe the costumes of the man and the woman.

WRITTEN EXERCISE

Make your choice and write one of these compositions:

1. A description of the picture.
2. A short story suggested by the picture, giving names to people, telling why they have come to this lonely spot, and what their thoughts and feelings are as they look toward England.

34. MODEL FORM FOR A BUSINESS LETTER

321 Beacon Street,
Boston, Massachusetts,
January 20, 1914.

Charles Lowell & Company,
30 State Street,
Boston, Massachusetts.

Gentlemen :

In reply to your advertisement in to-day's "Herald" for a clerk in your office, I wish to submit my application.

I am fourteen years of age and am a graduate of the Prospect School. My report card shows my standing in arithmetic and spelling. This letter is a specimen of my handwriting.

I refer to Mr. John L. Stevens, Principal of the Prospect School, and to Rev. George Chase, 25 Wilson Road, Boston.

Trusting that you will consider my application favorably, I am

Respectfully yours,
Richard H. Williams

Every boy and girl, and every man and woman, should know how to write a good letter of application. The above letter is a model form for a business letter.

In a business letter we use an **inside address**, which is the same as that written on the envelope.

It begins even with the margin of the letter. It has the same punctuation as is used in the writer's address, and is arranged in the same way.

The salutation, in business letters, is followed by a colon. Notice the wording of the salutation and the complimentary close.

WRITTEN EXERCISE

1. Write the model business letter from dictation.
2. Write an application for a position you could fill.

35. ORAL COMPOSITION: HOW TO MAKE THINGS AND DO THINGS

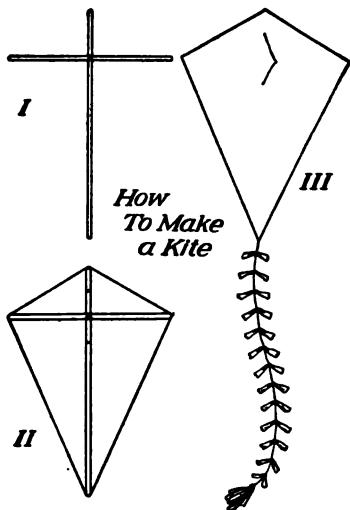
When we tell people how to do things, it is necessary that we ourselves should clearly understand how to do the thing we are explaining. In preparing a talk on how to make something, it is a good plan to write the directions for making it. Then go over your explanation to be sure that it is complete and clear. Ask yourself whether the person to whom the directions are given will be able to make the article from your explanation. This written explanation will help you to remember all the details when you tell the class how to make the article. In your talk, however, make no attempt to repeat exactly what you wrote.

ORAL EXERCISE

Select one of the topics named below and prepare for a talk by writing simple, clear directions to explain it. Lay the paper aside and give your explanation. If you prefer, you may substitute something you know more about. Perhaps you can draw on

the board a few simple diagrams, such as are shown below to illustrate the first topic.

1. How to Make a Kite.
2. How to Make Molasses Candy.
3. How to Raise Some Vegetables.
4. How to Make a Rabbit Trap.
5. How to Make Bread.
6. How to Make a Bed.
7. How to Run an Incubator.
8. How to Make a Fire in the Woods.
9. How to Make a Good Snow Fort.
10. How to Get a Book from the Public Library.
11. How to Join the Boy Scouts.
12. How to Use a Dictionary.
13. How to Make a Tennis Court.
14. How a Robin (or other bird) Builds its Nest.



36. THE PREFIXES UN, IL, IM, IR

Many of our words are formed by adding at the beginning of a word a syllable which changes the meaning. A syllable thus added at the beginning of a word is a **prefix**. Read the following sentences and tell what the prefix *un* means.

1. His accusations against his employer were both *unjust* and *untrue*.
2. We found the floor an *uncomfortable* resting place.

Think of three other words formed like those in italics. Make sentences using each.

Other prefixes meaning *not* are : il, im, in, and ir.

Read aloud the following words, adding to each a prefix meaning *not*. Use each of the words in a sentence.

even	legal	complete
fair	legible	definite
fortunate	logical	hospitable
grateful	perfect	regular
pleasant	polite	reverent
real	possible	responsible
refined	pure	

37. LETTER WRITING

Read again the business letter on page 238.

Write a similar letter answering an advertisement for an office boy or filing clerk. Make up a name for the paper in which the advertisement appears and a name and address for the firm that wishes to hire a boy or girl. Select a name for the writer of the letter and imagine his address and how much he has gone to school. Give references to two people who can speak of his ability and character.

38. VERBS AND THEIR SUBJECTS

Verbs have many different forms. Most of these forms we naturally use correctly, and they give us no trouble. It is necessary, however, to be careful about

a few forms of certain verbs. The form we should use depends on the subject. When we speak of one horse, we say, "The horse trots." When speaking of more than one, we say, "The horses trot." You will notice that the form of the verb used with a singular subject ends in *s* and that the form used with a plural subject does not.

The form used with a pronoun that represents the speaker or the one spoken to differs from the form used with a subject that represents the one spoken of. We say, "I *know*" and "You *know*," but "He *knows*," "Henry *knows*." The form of the verb is here determined by the person referred to.

It is necessary, too, when we are speaking of past time, to know the form of the verb to use with the helping words *is*, *was*, *were*, *has*, *have*, and *had*. In the verb *know*, we use *knew* for past time, and *known* with *was*, *has*, *have*, etc.

Study these lists :

<i>Singular</i>	<i>Plural</i>	<i>Singular</i>	<i>Plural</i>
am	are	loves	love
is	are	talks	talk
was	were	writes	write
has	have	does	do

We always use the plural form of the verb with the pronoun *you* whether it stands for one or more than one. Thus we say, "You *were*," never "You *was*." We say, "You *have*" and "You *are*."

EXERCISE

1. Write ten plural subjects and use them in sentences with the proper form of some verb.
2. Use the following words as subjects of verbs :

I	you	he	men	boys
we	she	they	girl	woman

39. CORRECT USAGE ; VERB FORMS

The word *scissors* means one instrument ; but as this instrument has two parts, the word is written and used as if it meant more than one. Find similar words in the exercise.

Fill the blanks in the following sentences with the proper words :

1. — the scissors stolen? (*was, were*)
2. — the shears broken? (*isn't, aren't*)
3. — the ashes been shaken? (*has, have*)
4. Where — the ashes thrown? (*was, were*)
5. — the ashes shaken? (*was, were*)
6. — the shears cut? (*doesn't, don't*)
7. Here — the skates. (*is, are*)
8. There — the scissors. (*is, are*)
9. There — seem to be any dry fuel for a fire. (*don't, doesn't*)
10. There — a flower left. (*isn't, aren't*)

40. LEARNING TO READ NEWSPAPERS

Select from some newspaper a short article that interests you and will interest the class. Read this article over at home until you know what is in it.

Then lay aside the paper and give the substance of the article. If you can, get some one to listen while you are telling it.

Write on paper the title of the article you have selected and give the name of the paper from which you have taken it. Tell in one sentence what the article is about. Take this sentence to school and show it to your teacher. If the teacher approves of the article, you may tell the class the substance of it.

41. PREFIXES; RE AND MIS

1. I sent the books to be *rebound*.
2. Please *restate* your opinions.
3. If there are five mistakes, the papers must be *rewritten*.
4. The fire on the hearth went out and I had to *rekindle* it.

Read the above sentences. In each italicized word, what does the prefix *re* mean?

Make sentences using a single verb in place of each group of words below :

tell again	make again	consider again
capture again	gain again	model again

The prefix *mis* means wrong or wrongly. Define the words *misdeed*, *misconduct*.

Write sentences using the following verbs, with the prefix *mis* added :

spell	understand	lay	fit	use
-------	------------	-----	-----	-----

42. STUDY OF A POEM

DAFFODILS

I wandered lonely as a cloud
That floats on high o'er vales and hills,
When all at once I saw a crowd,
A host of golden daffodils;
Beside the lake, beneath the trees,
Fluttering and dancing in the breeze.

Continuous as the stars that shine
And twinkle in the Milky Way,
They stretched in never-ending line
Along the margin of a bay:
Ten thousand saw I at a glance,
Tossing their heads in sprightly dance.

The waves beside them danced, but they
Outdid the sparkling waves in glee:
A poet could not but be gay,
In such a jocund company;
I gazed and gazed, — but little thought
What wealth the show to me had brought.

For oft when on my couch I lie
In vacant or in pensive mood,
They flash upon that inward eye
Which is the bliss of solitude,
And then my heart with pleasure fills,
And dances with the daffodils.

WILLIAM WORDSWORTH

ORAL EXERCISE

1. Describe the daffodil.
2. Explain the following words. If you are uncertain of the meaning, look up the words in the dictionary.

host	margin	vacant	Milky Way
fluttering	sprightly	pensive	inward eye
continuous	glee	bliss	
twinkling	jocund	solitude	

3. Read the poem aloud.
4. In what mood was the poet when he saw the daffodils? What comparison does he use in the first two lines? How does the poet all through the poem suggest the number of daffodils? Their color? Their motion?

What comparison is used in the second stanza? Why is it a good one? What comparison is used in the third stanza? Why do you like it? Notice that in each comparison Wordsworth tells in what way the two things compared are alike. This is to make his meaning perfectly clear. If the poet simply said the daffodils were like the stars in the Milky Way, we might think it was in color or shape, instead of number. If he omitted *in glee* (third stanza) why would the comparison be vague? How did the sight of the daffodils affect the mood of the poet?

Describe the picture suggested in the poem.

5. Make sentences using these comparisons to

strengthen your description of some particular person or thing.

straight as an arrow
smooth as glass
mirrorlike
swift as a bird
yellow as buttercups
spread like fire
like grains of sand in number
strong as a giant
howled like a pack of wolves
soft as swan's down

Why is your comparison poor if you say, "The wind was like wolves"?

6. How many in the class have gathered wild flowers? Why do we like to have flowers in our room? Why do we send them to the sick?

7. What does the last stanza of the poem mean? What can you recall that makes you happy?

8. Read the poem so as to make us feel as the poet did. The next time you see some beautiful flowers, think of this poem. It is an excellent one to memorize.

43. ADJECTIVES

Read these sentences and tell what words describe the cap and umbrella :

I wore a great, high, shapeless cap.

It was warm and comfortable.

Over my head I carried a great, clumsy, ugly umbrella.

If the first sentence merely said, "I wore a cap," you might think of caps of many different shapes and sizes. When the words *great*, *high*, and *shapeless* are added to the sentence, you have a more definite idea of the cap. These three words which describe the cap and limit, or modify, the meaning, are called **adjectives**.

An adjective is a word used to modify a noun or a pronoun.

EXERCISE

I. Select the adjectives in this paragraph :

Rebecca descended a little hill, jumped from stone to stone across a woodland brook, startling the drowsy frogs who were always winking and blinking in the morning sun. Then came the "woody bit," with her feet pressing the slippery carpet of brown pine needles; the woody bit so full of dewy morning surprises, — fungous growths of brilliant orange and crimson springing up around the stumps of dead trees, beautiful things born in a single night; and now and then the miracle of a little clump of waxen Indian pipes, seen just quickly enough to be saved from her careless tread.

KATE DOUGLAS WIGGIN

II. Read again the paragraph about Rebecca's morning walk and notice how much the adjectives add to the picture or idea expressed by the nouns.

What adjective might have been used in each case, to give a different picture? For example, instead of *little hill*, you might say *steep hill*.

44. SUFFIXES; FUL AND LESS

1. These pears are without taste.
These pears are *tasteless*.
2. I have no breath left.
I am *breathless*.
3. The sunset was full of beauty.
The sunset was *beautiful*.

What word in each group of sentences is changed by having a syllable added to the end? Syllables added at the end of words are called **suffixes**.

The suffix *less* means without. It is added to nouns. What part of speech does it make of a noun? Form adjectives which will express these ideas:

without a hat
without pain

without a cloud
without a home

The suffix *ful* means full of. What part of speech is *plentiful*? *Wonderful*? *Thankful*? Use each in a sentence.

The suffixes *ful* and *less* are added to nouns to form adjectives.

45. DRAMATIZATION: THE KING AND THE MILLER OF MANSFIELD

It once happened that the King, while hunting in the forest of Sherwood, became separated from his companions. It was night, his horse had fallen from weariness, and the King could not find the public road alone.

"What is a king," he cried, "when lost in the woods?"

Alas! He is but a common man. He cannot tell which is north and which is south. Even a beggar would not bow to his greatness and the beggar's dog would bark at his power."

The report of a gun startled him. A man plunged through the tangled brush:

"I believe I hear the rogue. Who's there?" he called.

"No rogue I assure you," answered the King.

"Little better, friend. Who fired the gun?"

"Not I, indeed."

"You lie."

"Upon my word, I don't!" he protested.

"Come, come! Confess; you have shot one of the King's deer, have you not?"

"No, indeed," replied the King. "I owe the King more respect. I heard a gun go off and was afraid some robber might be near."

The man at once demanded to know the King's name and business, and where he came from. The King asked by what authority these demands were made. The man replied that he was John Cockle, the Miller of Mansfield, one of his Majesty's keepers of the forest. The King felt that he must submit to his own authority — so he told the Miller he was glad the King had so good an officer, and consented to give an account of himself. He said he was one of the King's hunting party who had lost his way. The Miller did not quite believe that a guest of the King could become lost in the wood. The King offered to prove himself that very night, by going with the Miller to Nottingham. Then he gave the Miller his purse, saying there would be more to follow. At that the Miller cried:

"Now I am sure you are a courtier. You offer a bribe for to-day, and make a large promise for to-morrow, both in the same breath! Here, take it back. John Cockle is no courtier. He can do his duty without a bribe."

The Miller went on to say that the stranger might do what he pleased, but John Cockle would not go to Nottingham that night with the King himself. There was nothing for the King to do but go home with the Miller. They were just about to set out when a courtier rushed through an opening in the trees :

"Ah! is your Majesty safe?" he cried. "We have hunted the forest over to find you."

"How!" exclaimed the Miller, "Are you the King?" And he knelt before him. "Your Majesty will pardon the ill-usage?" he petitioned.

The King said nothing but drew his sword. The Miller thought he understood the gesture. "Your Majesty would not kill a servant for doing his duty faithfully."

The King laughed ; "No, my good fellow, I have nothing to pardon. On the contrary, I am very much your debtor. I cannot think but so good and honest a man will make a worthy and honorable knight. Rise, Sir John Cockle, and receive this sword as a badge of knighthood and a pledge of my protection. To support your new rank, and in some measure requite you for the pleasure you have given us, a thousand crowns a year shall be your revenue."

Make a topical outline of this story. Where is the King depressed? Amused? Pleased? How could this be shown in acting? What kind of man was the Miller.

Rewrite the story of the King and the Miller of Mansfield in the form of a one-act play. Supply the dialogue, wherever the conversation is not given in the story, and insert as many stage directions showing action as will enliven your dramatization. The best versions are to be read or acted before the class.

46. THE COMMA USED WITH WORDS IN A SERIES

1. Corn, wheat, oats, and hay grow in Missouri.

In this sentence the four words that name the products of Missouri form a **series**. They are all subjects of *grow*.

2. Along the street comes a blare of bugles, a ruffle of drums, and a flash of color.

In sentence 2, what groups of words are separated by commas?

3. The clever little French girl directed us to the church.

In this sentence, the three words, *clever* and *little* and *French*, do not form a series. *Little* really describes *French girl*, and *clever* describes *little French girl*.

Words in a series are separated from each other by commas. No commas are used in sentence 3 above because the three words do not constitute a series.

In our reading, it helps a great deal to have words in a series separated by commas. For example, if you should read the sentence, "We had fruit cake and nuts," you might conclude that we had two things to eat. But if commas were used — "fruit, cake, and nuts" — you would know that we had three things, and even in reading the sentence hastily, you would get the correct meaning.

WRITTEN EXERCISE

I. Copy these sentences, placing commas where they should be :

1. The basket contained oranges apples pears and plums.
2. We go about collecting everything that human beings waste — time opportunities money happiness.
3. I heard the patter of feet the laughter of sweet voices and the sound of a door.
4. And now came a torrent of little creeping things — rabbits rats squirrels.
5. There were tambourines books work-boxes paint-boxes and all kinds of boxes.
6. There were a Christmas tree yule log cakes and candles and snapdragon after supper.
7. The Indians attacked them killed three of the men and took the captain prisoner.

II. Write three sentences containing words in a series.

47. DIRECT AND INDIRECT QUOTATIONS

Which of the following sentences contain direct quotations, and which indirect quotations? Rewrite those that contain direct quotations, inserting the necessary commas and quotation marks.

1. The teacher said that we should learn to space our writing properly.
2. Franklin wrote you are now my enemy.
3. Rose said we make a game of washing the dishes.
4. Lincoln said that we should not swap horses while crossing a stream.

5. All of us writes Emily are knitting for the soldiers.
6. Mr. Evarts said that Washington stood here and threw a dollar across the Potomac.
7. In those days said Mr. Evarts a dollar went farther than it does now.
8. John asked if we were going hunting.
9. Helen inquired may we play volley ball?

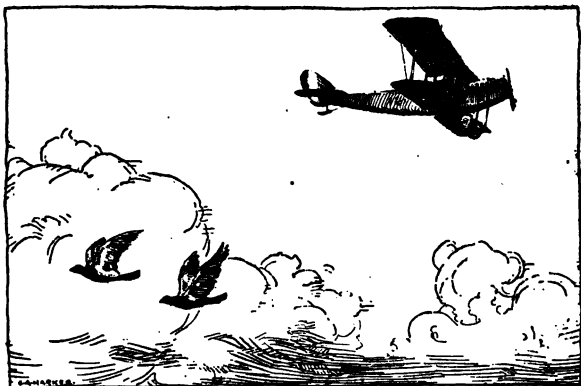
48. CORRECT USAGE; VERB FORMS

Fill the blanks with the right word, and tell why you chose the form you did :

1. There — no ice on that pond. (*is, are*)
2. There — four eggs in the nest. (*was, were*)
3. They say that the crow is a brave bird because he — show the white feather. (*don't, doesn't*)

What is *don't* a contraction of? What is *doesn't* the contraction of?

4. — these birds go south in winter? (*don't, doesn't*)
5. There — a piece of bread left. (*wasn't, weren't*)
6. — these gloves yours? (*is, are*)
7. They — understand what you mean. (*don't, doesn't*)
8. — hoops worn in those days? (*wasn't, weren't*)
9. Many men from the hill farms — in town that day. (*was, were*)
10. In that game you — the one who saved the day for us. (*was, were*)
11. — you glad to see your brother? (*wasn't, weren't*)
12. She — know how to knit. (*doesn't, don't*)
13. — the boys understand French? (*doesn't, don't*)
14. There — several warships in the harbor. (*was, were*)
15. After dusk, no children — allowed on the streets. (*is, are*)



49. CARRIER PIGEONS IN THE ARMY

In France carrier pigeons are kept in lofts behind the firing line. An aviator takes them away from their loft and carries them with him on his flight. When he has spied out the enemy's position, he places a tiny note or map in an aluminum tube and ties it to a pigeon's leg and releases it. It flies home to its loft, bringing a message that is sent to the soldiers waiting at their guns. Usually a pair of pigeons are released together, for pigeons will not leave their mates: but, flying together, they return home with remarkable rapidity.

Their speed depends on the wind. In a breeze blowing in the direction of the birds' flight, they can fly over one thousand yards a minute. In the face of a contrary wind, they can fly about eight hundred yards a minute. They can travel great distances. During military operations they are expected to go only from ten miles to sixty or seventy miles, or to communicate between parties of men cut off by the enemy. The longest flight on record was made in 1913 by two pigeons that flew from Rome to England, a distance of one thousand miles.

In order to identify the bird, the number of its loft is stamped on its wing. Each cock has a red ink mark on its tail and each hen a blue ink mark.

EXERCISE

I. A CLASS TALK. 1. Explain the value of carrier pigeons, as described above.

2. How would you set about helping the government by raising pigeons? What care would the pigeons require? If some one in the class has raised pigeons, he may tell about his experiences.

II. Put into a sentence the main thought of each paragraph of the selection on Carrier Pigeons.

For instance, you will see that the first paragraph answers in general the question, "How are carrier pigeons useful?" Write the answer in one sentence. Do the same for the other paragraphs, asking yourself each time, "What important question is answered in the paragraph?"

50. WRITTEN COMPOSITION: HOW TO HELP THE GOVERNMENT

Write a brief composition on what you have found that you can do to help the government. Perhaps you know what some organization of boys or girls have done in your town or city to keep the streets clean, to save the trees, to sell Thrift Stamps and Liberty Bonds, to raise vegetables, or to enforce fire laws. Select only one thing to tell about. Prepare an

outline first which will supply in brief sentences the following information.

1. What the problem was.
2. How you went at it.
3. What the results were.

51. LETTER WRITING

Write one of the letters indicated below.

1. To the American Red Cross Society in your community, asking if they can suggest any work for your school to do.
2. To a seed company, asking them to send you their catalogue.
3. To the Superintendent of Documents, Washington, D.C., asking him to give you the titles of three or four bulletins on poultry-raising that would be most helpful to a beginner, with the prices at which the bulletins are supplied.
4. To Perry Mason & Co., Boston, Massachusetts, asking for a list of the premiums given for securing subscribers to *The Youth's Companion*.

52. WORD STUDY; THE USE OF ADJECTIVES

I. Mention several different things you could correctly describe by each of the following adjectives :

dull	horrible	kindly	solemn
jolly	dismal	savory	exquisite
keen	ruddy	huge	attractive

The class is to decide which nouns are best described by each adjective.

II. Find two vivid words to describe each of the following nouns. (For instance: dense fog, light fog.)

fog	smile
voice	instrument
hair	odor
blast of wind	accomplishment
lace	road
manners	story

III. Words of like meaning we call **synonyms**. The following are synonyms for the adjective *fine*. Give orally a sentence using each appropriately.

beautiful	handsome
delicate	keen
elegant	nice
excellent	splendid
exquisite	graceful

Look up several synonyms for the adjectives *awful*, *clever*, *great*, and use each in a sentence.

53. PRONUNCIATION

I. Pronounce the following words :

just	arithmetic	usually	captain
often	eleven	yellow	window
pen	machinery	get	recognize
picture	new	getting	sword
towards	miserable	length	perhaps

II. Use ten of these words in sentences, which are to be read to the class.

THE CAMBRIDGE NEWS

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John Herr & William Brooks

Hike of District 11

On the district hike last Saturday Troop 10 had eleven present, and there were only four from all the other troops together. They met the Arlington troops at Arlington Center and from there went on to Zion Hill, which is between Winchester and Woburn. Maynard Lawrence got a puncture and had to walk back to the Center, where he got it fixed. The other troops stayed until 4:00 P.M. and helped a man who was burning his field keep the fire within bounds.

The school playground has been plowed up for school gardens, and some of the boys were out Monday afternoon turning up the soil. There are thirty-three children who will have gardens.

We counted 41 flags on Upland Road, between Massachusetts Ave. and Raymond St. Sunday afternoon. Can any one beat our record?

This afternoon there will be "Ye Countrie Store for Ye Countrie Week" at the First Parish Church. It will be open from 2:30 to 5 o'clock.

54. A SCHOOL PAPER

In some schools the pupils, with the help of their teachers, publish a school paper. Getting out a paper is entertaining, and it is a good way to learn to write well. If the school has a printing press, many copies of the paper can be printed; or with a typewriter, several copies of the paper can be made by the use of carbon sheets. If no typewriter is at hand, a few copies may be written out neatly and passed from hand to hand.

Each issue of the school paper should be short. If typewritten, it should not be longer than one large sheet of letter paper. If it is hand written, it may consist of two or three sheets.

On page 259 is a copy of a paper published in Cambridge, Massachusetts. It will give you an idea of the kind of brief articles that should go into a paper.

WRITTEN EXERCISE

Write two short articles, similar to those in the issue of *The Cambridge News*, telling of happenings in your school or neighborhood.

55. THE WORDS GOOD AND WELL

That was a good catch.

That catch was good.

My brother throws a ball well.

He played well in the game.

We use *good* to describe something. We use *well* to tell how something is done. You may have a *good* pencil; it writes *well*. We should say, "He knows his lesson *well*"; **not** "He knows his lesson *good*." A boy's violin may be *good*; but he plays it *well*.

Of course, we may use *well* to describe things, too. We say, "I am *well*"; or "When Mr. White came out of the hospital, he was a *well* man."

The mistake we are likely to make is in using *good* to tell how a thing acts, or how it is done. We should not say, "Our new electric motor works *good*," but "Our new electric motor works *well*."

EXERCISE

Fill these blanks with *good* or *well*:

1. — begun is half done.
2. What is worth doing at all is worth doing —.
3. The boys sang — this morning.
4. Your garden is a — one.
5. All did —, but Helen did best.
6. You must write a — hand in order to do — in this position.
7. Earl is a — shot; and he shoots — with either a rifle or a shot gun.
8. Mr. Stephens has a — education.
9. He talks — and writes —.
10. My cousin did so — in his first place that he now has a — position.
11. Hold fast that which is —.



From the Painting by Trumbull
SIGNING THE DECLARATION OF INDEPENDENCE

56. STUDY OF A PICTURE: SIGNING THE DECLARATION OF INDEPENDENCE

John Trumbull, a soldier of the Revolutionary War, was one of our earliest painters of scenes from American history. "Signing the Declaration of Independence," his first historical picture, was painted in Paris in consultation with Thomas Jefferson.

In what city was the Declaration of Independence signed? In what building? Who was its author? Who is the President of the Congress whom we see seated in Trumbull's picture? The five men standing in front of the table are the committee who were appointed to draft the Declaration. Who are they?

WRITTEN EXERCISE

Write a description of Trumbull's picture, "Signing the Declaration of Independence."

Before handing in your paper, improve your composition by noting the following questions:

TEST FOR A COMPOSITION

1. Is every sentence complete?
2. Have you kept to the point?
3. What should be left out?
4. What hasn't been told that should be?
5. What words could be improved?
6. Is the composition interesting all the way through?
7. Do you give clear pictures or explanations?

57. PUBLISHING A SCHOOL PAPER

If your teacher thinks well of it, you may plan the publication of a small weekly paper. Talk over the plans in class. What is the best means that your school has to make several copies of the paper?

What would be a good title for the paper? On the board draw a large rectangle to represent a sheet of paper. Put in the title of the paper and plan the arrangement of the page.

Certain pupils should be chosen to do the printing, typewriting, or pen writing. The class may vote for two editors for the paper.

ORAL EXERCISE

Think over the matter of the paper carefully. Study *The Cambridge News* on page 259. Then be prepared to say a few words, giving your suggestions about getting out the paper.

58. ADVERBS

As nouns and pronouns are described or modified by adjectives, so verbs are modified by words that we call **adverbs**. In the sentence, "The boy walked," nothing is told about how he walked. If we say, "The boy walked slowly," the word *slowly* tells us how he walked. That is, it limits or modifies the verb *walked*. It is an adverb.

What words in these sentences tell *how*, *when*, or *where*?

Yesterday the sun came up early.
Far below the waves danced merrily.
They fought bravely and well.
There was a crash downstairs.

Adverbs have other work to do besides modifying verbs. They also modify adjectives, as in these sentences :

The wind was *very* cold.
An *unusually* severe winter followed.

Adverbs also modify other adverbs, as in these sentences :

The end of the visit came *too* soon.
The war came on *quite* suddenly.

An adverb is a word used to modify a verb, an adjective, or an adverb. It tells how, when, or where.

EXERCISE

Find all the adverbs you can in the following sentences :

"Well!" said Alice, "I never expected to become a queen so soon."

She got up and walked about — rather stiffly at first, as she was afraid that the crown might come off; but she comforted herself with the thought that there was nobody to see her, "and if I really am a queen," she said as she sat down again, "I shall be able to manage it quite well in time."

Everything was happening so oddly that she didn't feel a bit surprised at finding the Red Queen and the White Queen sitting close to her, one on each side. "Please would

you tell me —" she began, looking timidly at the Red Queen.

"Speak when you're spoken to!" the queen sharply interrupted her.

LEWIS CARROLL, from *Through the Looking-Glass*

59. WRITTEN COMPOSITION: WHEN I GROW UP

Benjamin Franklin's father took him for walks where carpenters were at work, among the shipping, and in other places where the boy might see men working. The father's intention was that Benjamin should see the various trades and form some idea of the one he would like to follow when he grew up.

Nearly every young person thinks about occupations that he may follow when he is older. Write a few pages on "What I Should Like to Be When I Grow Up." Tell why you want to work at the occupation that now appeals to you. Plan your composition carefully and make an outline before you write it.

60. WORD STUDY; THE USE OF ADVERBS

I. Make a list of the adverbs ending in *ly* in the selection by Lewis Carroll on page 265. What part of speech would these words be without the suffix *ly*?

What rule can you make for forming many of our adverbs?

Write in class as many adverbs ending in *ly* as you can think of in five minutes.

II. Fill the blanks with an adverb ending in *ly* which tells how.

1. Barbara sings —.
2. The tide came in —.
3. I — appreciate your kindness.
4. Are you — in earnest?
5. I would — help you, if I could.
6. The soldiers escaped —.

III. Explain the difference in meaning between :

- | | |
|-----------------------|---------------------------|
| 1. lazily, slowly | 4. swiftly, hastily |
| 2. distinctly, loudly | 5. cautiously, silently |
| 3. eagerly, promptly | 6. wastefully, generously |

IV. Tell which of the above adverbs you would apply to the action of :

- | | |
|-------------------|---------------------|
| A brook | A spy |
| A careless person | A rude person |
| A loyal friend | A person in a hurry |
| A great orator | A soldier |

V. Make a sentence using each of the nouns in IV and an adverb that tells how each did something.

61. PREPOSITIONS

You have learned about nouns, pronouns, verbs, adjectives, and adverbs. These are called **parts of speech**. There are eight parts of speech in all.

A word is not always the same part of speech. Sometimes it is one part of speech in one sentence and a different part of speech in another. What part of speech is *work* in each of the following sentences?

I will work hard and save my money.

There was a great deal of work to do in that house.

The words printed in italics below belong to a class of words called **prepositions**.

1. The squirrel ran *into* a hollow tree.
2. It was warm *in* the cabin.
3. We walked *over* the trestle.

A preposition is generally the first of a group of words; as, *into* a hollow tree, *in* the cabin, *over* the trestle. These groups of related words are called **phrases**.

A phrase does not express a thought, as a sentence does. It has no subject and no predicate. As the preposition usually comes first in the phrase, we say that a preposition introduces the phrase.

The preposition does more than introduce. It shows the relation between the principal word in the phrase and some other word in the sentence. In sentence 1 above, *into* shows the relation between *ran* and *tree*. The phrase *into a hollow tree* modifies *ran*. What do the phrases in sentences 2 and 3 modify?

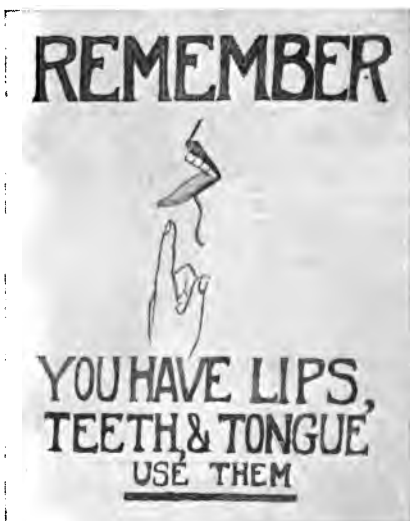
A preposition is a word that introduces a phrase and shows the relation of the principal word in it to the word modified by the phrase.

EXERCISE

Point out the prepositions in the poem on page 245.

62. PRONUNCIATION

I. Keep a list of words you hear pronounced carelessly or incorrectly. Notice whether the mistake is due to accent, the omission of a letter, or the sounding of a letter that should be silent. After you have collected mispronounced words for a week, report your list in class or at a meeting of the Better English Club. Perhaps your teacher will ask a few of you to design and draw posters, such as the one given here,¹ to aid you in careful enunciation.



II. Pronounce the following words carefully :

vegetables	forehead	poem
which	library	architect
arctic	athletic	potato
yet	clothes	to-morrow
because	creek	slept
acts	every	Italian
engine	allies	bade

¹This poster is used by permission of Miss Mary E. MacMillan of the Alabama Girls Technical Institute, Montevallo, Ala.

63. STUDY OF A PROSE SELECTION

RIGHT IS MORE PRECIOUS THAN PEACE

It is a fearful thing to lead this great peaceful people into war, into the most terrible and disastrous of all wars, civilization itself seeming to be in the balance. But the right is more precious than peace, and we shall fight for the things which we have always carried nearest our hearts — for democracy, for the right of those who submit to authority to have a voice in their own governments, for the rights and liberties of small nations, for a universal dominion of right by such a concert of free peoples as shall bring peace and safety to all nations and make the world itself at last free.

To such a task we can dedicate our lives and our fortunes, everything that we are and everything that we have, with the pride of those who know that the day has come when America is privileged to spend her blood and her might for the principles that gave her birth and happiness and the peace which she has treasured. God helping her, she can do no other.

WOODROW WILSON, from the Message to Congress.
April 2, 1917.

ORAL EXERCISE

1. Find the meanings of these words in your dictionary :

disastrous
civilization
democracy

authority
universal
dominion

concert
dedicate
privileged

2. Read aloud in class the paragraphs from President Wilson's war address.

3. What does President Wilson say that we fight for? What is democracy? How does it differ from other forms of government? How do we hope that disputes between nations may be settled in the future?

4. Close your book and give the substance of what President Wilson said in these paragraphs.



ROBERT LEE'S HOME AT ARLINGTON, VIRGINIA

**64. A DESCRIPTION OF A PICTURE:
ROBERT E. LEE'S HOME**

The above picture shows Robert E. Lee's home, on the Potomac, at Arlington, Virginia. This house is a noble specimen of Southern architecture.

Describe Arlington so as to give a good idea of the house to one who has never seen it or a picture of it.

65. CORRECT USAGE; THOSE AND THEM

The word **those** is sometimes a pronoun and sometimes an adjective. In the sentence, "I will take *those*," *those* is a pronoun, because it stands for a noun. We use the adjective *those* with a noun to point out, thus :

Those books are mine.

Let me have those photographs.

Them is always a pronoun. It is used after a preposition or after a verb, to tell *whom* or *what*. In the sentence, "Give the ball to them," it is used after the preposition *to*. In the sentence, "We shall meet them at the corner," it is used after the verb *meet* to tell *whom*. *Them* is never used as the subject of a sentence.

Never use the pronoun *them* for the adjective *those*

EXERCISE

Fill the blanks with *those* or *them*.

1. Where did you get all — marbles?
2. William gave — to me.
3. These roses and — nasturtiums were grown by my sister.
4. — children are neighbors of ours.
5. I play with — on — days when we don't have school.
6. — apples, — peaches, and — melons were grown on our farm.
7. — scissors need sharpening.
8. "Are — paints yours?" asked Marion.

66. WRITING REPORTS AND LETTERS

Write two of the following assignments.

1. Write a letter to the magazine or newspaper to which you subscribe; reporting a failure to receive the last number, and making a courteous request for another copy.
2. Supposing that you are on a committee to get up a picnic, write a letter to a boy or girl, telling what he or she will need to know regarding date, time for starting, cost of trip, meeting place, and the food to be brought.
3. Make a report of the last meeting of a club to which you belong, writing as if you were the secretary.

67. LETTERS ORDERING GOODS

One form of business letter that nearly everybody writes is the letter ordering goods. In such letters, we should be careful to have the name and address of the firm or correspondent correct, and to have the writer's address and name plainly and fully written. Describe clearly the articles you want, so that no mistake can be made. If you are ordering from a catalogue in which articles are numbered, give the catalogue numbers and tell the amount you are sending and the way in which you are sending it.

The safe ways of sending money are (1) post office money order, (2) express money order, (3) bank draft, (4) check.. It is not safe to send coin or paper money. Sometimes stamps may be sent for small amounts less than a dollar.

Here is a letter ordering garden seeds :

316 West Division Street,
Watertown, Wisconsin,
March 18, 1918.

W. Atlee Burpee & Co.,
Burpee Buildings,
Philadelphia, Penn.

Gentlemen :

Please send me the following seeds :

1 packet Burpee's Extra Early Beets, No. 107 . . .	\$.05
1 packet Extra Early Red Valentine Beans, No. 14 . .	.10
1 packet Grand Rapids Lettuce, No. 485	.05
$\frac{1}{2}$ pint American Wonder Peas, No. 751	.20
1 oz. Burpee's Rapid Red Radish, No. 878	.15
Total	\$.55

I am inclosing a money order for 55 cents.

Yours truly,

Walter T. Irwin

WRITTEN EXERCISE

Write letters ordering some of the following articles. If you can bring to school catalogues from which you can get the numbers (where numbers are needed), that will make your order more exact.

- | | |
|--------------------------------------|------------------------|
| 1. Baseball bats, gloves, and balls. | 4. A setting of eggs. |
| 2. Materials for a dress. | 5. A bicycle tire. |
| 3. Books. | 6. Boy Scout supplies. |

68. SUFFIXES; NESS, ER, OR

1. sadness	blackness
fondness	dreariness
sweetness	cheerfulness
gentleness	madness

The above nouns naming some quality are formed by adding the suffix *ness* to an adjective. Use each of them in a sentence.

2. Form nouns by adding to these verbs the suffix *or*, or *er*, which means *one who* or *that which*.

sail	farm	reap
act	teach	sow
talk	fish	elevate

3. See how many words ending in *ness*, *or*, *er* you can write in ten minutes of the class period.

69. CONJUNCTIONS

There is a useful class of words which are used to join words, phrases, or other parts of a sentence. These words are **conjunctions**:

She wondered how she could earn her bread *and* butter.
You will find the book on the table *or* in the bookcase.
He tried hard, *but* the door would not open.

A conjunction is a word used to connect words, phrases, or other parts of a sentence.

EXERCISE

Point out the conjunctions in these sentences :

1. The lion and the lamb shall lie down together.
2. Which is the more valuable, gold or platinum?
3. Good understanding giveth favor, but the way of transgressors is hard.
4. He had great wealth, yet he was not happy.

5. You cannot be successful unless you learn how to study.

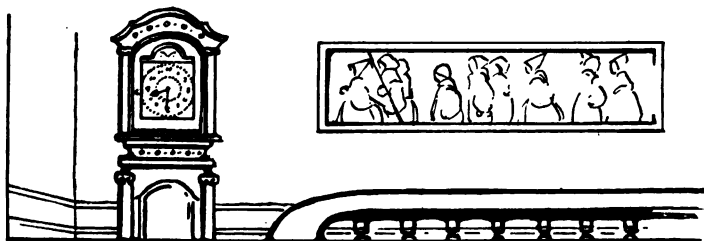
6. It is not right, therefore I will not do it.

7. I came because your horse would come.

8. I will go if you will go with me.

9. He had neither gold nor silver.

10. I have you fast in my fortress,
 And will not let you depart,
 But put you down into the dungeon
 In the round-tower of my heart.



70. STUDY OF A POEM

THE OLD CLOCK ON THE STAIRS

Somewhat back from the village street
Stands the old-fashioned country-seat.
Across its antique portico
Tall poplar trees their shadows throw ;
And from its station in the hall
An ancient timepiece says to all, —
 “Forever — never !
 Never — forever !”

Halfway up the stairs it stands,
And points and beckons with its hands
From its case of massive oak,
Like a monk, who, under his cloak,

Crosses himself, and sighs, alas !
With sorrowful voice to all who pass, —
 “Forever — never !
 Never — forever !”

By day its voice is low and light ;
But in the silent dead of night,
Distinct as a passing footstep's fall,
It echoes along the vacant hall,
Along the ceiling, along the floor,
And seems to say, at each chamber door, —
 “Forever — never !
 Never — forever !”

Through days of sorrow and of mirth,
Through days of death and days of birth,
Through every swift vicissitude
Of changeful time, unchanged it has stood,
And as if, like God, it all things saw,
It calmly repeats those words of awe, —
 “Forever — never !
 Never — forever !”

In that mansion used to be
Free-hearted Hospitality ;
His great fires up the chimney roared ;
The stranger feasted at his board ;
But, like the skeleton at the feast,
The warning timepiece never ceased, —
 “Forever — never !
 Never — Forever !”

There groups of merry children played,
There youths and maidens dreaming strayed ;

O precious hours! O golden prime,
And affluence of love and time!
Even as a miser counts his gold,
Those hours that ancient timepiece told, —
 "Forever — never!
 Never — forever!"

From that chamber, clothed in white,
The bride came forth on her wedding night;
There, in that silent room below,
The dead lay in his shroud of snow;
And in the hush that followed the prayer,
Was heard the old clock on the stair, —
 "Forever — never!
 Never — forever!"

All are scattered now and fled,
Some are married, some are dead;
And when I ask, with throbs of pain,
"Ah! when shall they all meet again?"
As in the days long since gone by,
The ancient timepiece makes reply, —
 "Forever — never!
 Never — forever!"

Never here, forever there,
Where all parting, pain, and care,
And death, and time shall disappear, —
Forever there, but never here!
The horologe of Eternity
Sayeth this incessantly, —
 "Forever — never!
 Never — forever!"

HENRY WADSWORTH LONGFELLOW

ORAL EXERCISE

1. Find in the dictionary the meaning and the pronunciation of the following words :

antique	monk	awe	affluence
massive	vicissitude	prime	horologe

2. We call words that are repeated at the close of every stanza in a poem a **refrain**. What is the refrain in this poem? Read the refrain so that it will suggest the slow ticking of a tall clock.

Why is the voice of the clock low and light in the daytime but louder at night?

It is said that in ancient Egypt a skeleton was carried around at banquets to remind the feasters that they were mortal.

Why is the old clock called the horologe of Eternity?

Explain how the words "Forever — never" make an appropriate answer to the poet's question, "When shall they all meet again?"

3. Describe the pictures suggested in stanzas 1, 2, 5, 6, 7, and 8.

4. Read the poem. Try to make the class see the pictures.

71. ORAL COMPOSITION: AN ANTIQUE

Many families have old things that are treasured because of their age. The family heirloom may be a quaint table, a musket of the muzzle-loading kind, a spinning wheel, a quilt that has been in the family

a long time, a newspaper yellow with age, old silver or other ornaments. It may be a relic of pioneer days or an article that was brought across the ocean from the old country.

ORAL EXERCISE

In a few sentences tell the class about any interesting relic or heirloom that you may have at home. If you have no such article, describe anything of the kind that you have seen in a museum or elsewhere. Watch your adjectives with care, using those that give the best picture.

72. STUDY OF A STORY: HOW SIGURD WON THE HAND OF BRUNHILD

This is the tale the Northmen tell of how Sigurd braved the flames, and what befell.

I

On and on, over level plain, by wild marshes, through winding ways, galloped Greyfell, until at last he brought Sigurd to the foot of a mountain that is called Hindfell. Before him, on the crest of that height, he saw a great light as of a fire burning, so that the flames seemed to touch the sky.

Riding up the slope, Sigurd found himself at length face to face with a ring of lurid fire, crackling and roaring with a noise like thunder. Without a moment's hesitation he plunged into the very midst of this.

Naught did he care for peril and, as if daunted by the courage of the Volsung, the fierce flames shrank back as he advanced, leaving ever a magic circle in which he rode unscathed, while all around they roared like some hungry lion

robbed of its prey. They rose wave upon wave to the very sky, but their fierce glare shone with glory upon Sigurd, and his form was as that of the Sun-god when he rises from the everlasting hills at the dawn of day.

And suddenly, as though their work was done, the flames flickered and fell, leaving only a broad ring of pale ashes behind the hero as he rode on to where loomed the massive shape of a great castle hung with shields.

II

The doors of this castle stood wide open, and not a warrior was to be seen; so, dismounting, Sigurd entered the great hall, and at first saw no one — neither man, woman, nor child. But presently he came to a room where he saw a figure, clad all in armor, lying stretched upon a couch. Approaching thither, Sigurd removed the helmet, and saw, to his astonishment, the face of a beautiful maiden fast asleep. He called to her and tried to awaken her, but in vain. Then he cut off the breastplate, which was fastened so closely that it seemed as though it had grown into her flesh, and then the sleeves and the long steel boots; and at length she lay before him in her garments of fine white linen, over which fell long, thick tresses of golden hair. Sigurd bent over her in admiration, and at that moment she opened her beautiful eyes and gazed in wonder at his face. Then she arose, and looked with joy at the rising sun, but her gaze returned to Sigurd; Sigurd told who he was and whence he came; and Brunhild rejoiced to hear the tale. "For," said she, "none but a hero might pass through that ring of fire."

III

Then said Sigurd: "Tell me now, fair Brunhild, how thou camest to this lonely fire-girt castle."

And she told him this tale:

"A warrior-maiden am I — chief of those Valkyrs who carry off the valiant dead to the halls of Valhalla and ply them with mead at the banquet. But many years ago I gave dire offence to All-Father Odin. In his wrath, he decreed that I should be cast out from Valhalla and be banished to the earth. And All-Father Odin placed me in this castle on Hindfell, and surrounded me with a barrier of flames, through which none but a hero would dare to pass. But first he pierced me with the Thorn of Sleep, that I might not grow old in the years of waiting — that I might awake, as thou seest me, just as I was when I began to sleep, at the touch of a brave man."

IV

Then Sigurd told her all his story, and when she knew that he was bound on adventurous quest she would not let him stay long by her side, but bade him go forth and win honor for himself and afterwards return to her again. Meantime she promised to await his return in the castle, protected by the ring of flame, which should be rekindled on his departure. "For none but Sigurd," said she, "will be brave enough to make his way through such flames as these, and so I shall be safe until thy return."

E. M. WILMOT-BUXTON, from *Stories of Norse Heroes*.

Abridged.

EXERCISE

I. Read the story aloud. Has it action? Do you like the characters? Give reasons. Are you kept in suspense? Is it written so as to give you clear pictures and to appeal to your imagination? Mention the passages in the story that support your answers.

II. The selection has four parts. Make a topic for each section such as :

1. Sigurd's heroic deed.

Write four short but complete sentences which will sum up each part indicated by your topics. For instance, to sum up 'Sigurd's heroic deed,' you must tell where it was and what he did.

III. In I, the writer wants you to know how brave and mighty Sigurd was. What words or phrases show this? The writer makes the hero seem more wonderful by emphasizing the terrors of the flames through which he passed. What passages describe this vividly?

Write a list of twelve striking words from the selection. Look up the meaning of those you don't understand, such as *daunted*, *dire*, *quest*. Then for each word or phrase in your list find several synonyms. Here are some synonyms for *valiant*: *heroic*, *courageous*, *brave*, *fearless*.

IV. What comparisons are made in I? Why do you like them? Write a few sentences describing the passing of a fire-engine or a military parade. Use two comparisons.

73. WRITTEN COMPOSITION: AN IMAGINARY ADVENTURE

I. A CLASS TALK. Reread the last section of the story on page 282. Do you know what Sigurd's story was up to this point and why he was bound on adventurous quest? If you have read it somewhere, tell the class what you can remember. What were some

of the Norse gods besides All-Father Odin? Look up in some book of myths about the Valkyrs, the palace of Valhalla, and Asgard, the god's abode above the earth.

II. Using your imaginations, write an adventure that befell Sigurd after leaving Brunhild, or imagine what adventure he will tell Brunhild when he returns. Make an outline showing the main parts of your story, as in Lesson 72. Use in your composition forceful and well-chosen words.

74. INTERJECTIONS

We have now studied seven of the eight parts of speech: nouns, pronouns, verbs, adjectives, adverbs, prepositions, and conjunctions. There remains one small class of words that have no connection with the rest of the sentence. They are called **interjections**. These words express sudden or strong feeling. They are short, sharp words of exclamation, thrown into the sentence, and followed by an exclamation point.

Here are some examples:

"Ha! Ha!" he cried, "what has happened to my pipes?"
Oh! won't she be savage if I've kept her waiting!

EXERCISE

1. Write sentences using the following interjections: Pshaw! Ouch! Ho! Ho! Ahem!
2. Name the eight parts of speech. Write sentences illustrating each part of speech and underline each word that serves as an illustration.

75. STUDY OF A PICTURE: THE ANGELUS

“The Angelus” by Millet, the French artist, is one of the world’s greatest paintings.

The Angelus bell is rung three times each day, sunrise, noon, and sunset. In “Evangeline” Longfellow mentions the ringing of the bell at sunset in Acadia:

Down sank the great red sun, and in golden, glimmering
vapors
Veiled the light of his face, like the Prophet descending from
Sinai.
Sweetly over the village the bell of the Angelus sounded.

In the picture two French peasants are at work in a field, digging potatoes and putting them into sacks, which they will take home on a wheelbarrow. In the midst of their work the Angelus sounds. The woman bows her head and folds her hands in prayer, while the man removes his hat and bows his head. In the far distance we see the spire of the church where the Angelus bell is ringing.

“As the meaning of the picture grows upon us, we can almost hear the ringing of the bells. Indeed, to those familiar with such scenes in actual life, the impression is very vivid. The friend to whom Millet first showed his picture immediately exclaimed, ‘It is the Angelus.’ ‘Then you can hear the bells,’ said the artist, and was content.”¹

¹ Quoted from *Jean François Millet*, by Estelle M. Hurl.



From the Painting by Millet

THE ANGELUS

WRITTEN EXERCISE

Write a description of Millet's picture, "The Angelus."

76. USING THE VERB CORRECTLY

I. Answer these questions in complete sentences:

1. Can you freeze the ice cream?
2. When did you freeze the ice cream?
3. Have you frozen the ice cream?

In your answers to 2 and 3, you probably used *froze* and *frozen*. Which should be used with *have*?

II. Answer these questions in complete sentences using *have*. Without *have*.

1. Have you beaten the rugs?
2. Have you written the letter?
3. Have you broken the string?

III. Fill the blanks in the following sentences with the correct form of *beat*, *break*, *fall*, *freeze*, or *write*:

1. You have —— me fairly.
2. This carpet cannot easily be ——.
3. The wind has —— the branches.
4. Many of the willows were ——.
5. The balloon has —— into the lake.
6. All the tender buds have been ——.
7. He has always —— promptly.
8. No letter could be more carefully ——.

IV. Make and read in class, sentences containing these verbs:

has beaten
had beaten
have beaten
is beaten

are beaten
might be beaten
cannot be beaten
could be beaten

V. Give orally sentences similar to those you have just made for the verb forms with *beaten*, using the forms

broken fallen frozen written

77. LETTER WRITING

Oftentimes there are people in a community who can talk well on some subject of interest to school children. It may be a person who has traveled a good deal. It may be a returned soldier or sailor. It may be some man in business — a gardener, a manufacturer, a farmer, a newspaper man, a printer, a physician. Write a letter to some such person in your community, asking him to talk to your school or class. Suggest the subject on which the class would like to have him talk. Address the envelope carefully.

78. ORAL COMPOSITION

Give a short talk to the class on one of the following subjects :

1. What our School Doctor Does.
2. What a Visitor to our City or Town Should See.
3. What to Do in Case of Fire.
4. How our School Could Raise Money for School Needs.
5. Why I Like a Certain Book in our Library.

79. CLASS EXERCISE IN CORRECT USAGE

To test your mastery of correct forms, read the following sentences and decide how to correct them. In class the teacher will call out one of the sentence numbers and the pupils in turn will respond at once with the correct form of the sentence. Keep a record of sentences that are not easily corrected. If you have a "Better English Club," you can make an attack on those particular errors at the next meeting of the club.

1. It was them girls who was talking.
2. They aint got their work in that there box.
3. I know it was him who done that.
4. He sat the chair in the hall.
5. He seen the man laying on the grass.
6. Was you going to set down?
7. He told Mary and I to look for them children.
8. She knew it was them. Him and I told her.
9. There is four girls who have sang in the choir.
10. He would have went if you had come.
11. Can I go down town?
12. She can't hardly do that work.
13. I might of known he come home yesterday.
14. He give that money to him and I.
15. It was me and not them who done that.
16. He taken the package himself.
17. They was doing the work theirselves.
18. She done tore her dress.
19. You haven't never told me that before.
20. Has the bell rang?
21. He had ran a long distance before he laid down.
22. She had wrote to Jane and I.

23. He had ought to have went.
24. I have sat the chairs in place.
25. I had laid there two hours.
26. I aint got no paper.
27. Mary she said she come to see me yesterday.
28. I can't go without you go.
29. They done it like I did.
30. It rained so hard until she couldn't go.
31. I could of come if I'd knowd you wanted me.
32. It looked like it would rain.
33. He run as fast as he could.
34. She don't know how to cook good.

80. DRAMATIZING A STORY

From your school Reader select some short story or poem which you think would make a good play. You will find that such selections as Longfellow's "The Bell of Atri," Phoebe Cary's "The Leak in the Dike" and the stories of Ulysses or Richard the Lion-hearted can readily be dramatized.

In class, discuss the merits of the various selections suggested by different pupils. Has the story action? Is there a good chance for amusing or interesting dialogue? How many scenes or acts will it make? Can it be acted well in the front of your room?

The selection which pleases the majority is then to be written in dramatic form. A committee should read the different versions and choose the best one to be given before the class.

81. STUDY OF A POEM

THE FLAG GOES BY

Hats off !

Along the street there comes
A blare of bugles, a ruffle of drums;
A flash of color beneath the sky :

Hats off !

The flag is passing by !

Blue and crimson and white it shines,
Over the steel-tipped, ordered lines.

Hats off !

The colors before us fly ;
But more than the flag is passing by.

Sea-fights and land-fights, grim and great,
Fought to make and to save the State :
Weary marches and sinking ships ;
Cheers of victory on dying lips ;

Days of plenty and years of peace ;
March of a strong land's swift increase ;
Equal justice, right, and law,
Stately honor and reverend awe :

Sign of a nation, great and strong
To ward her people from foreign wrong :
Pride and glory and honor, — all
Live in the colors to stand or fall.

Hats off !

Along the street there comes
A blare of bugles, a ruffle of drums ;
And loyal hearts are beating high :

Hats off !

The flag is passing by !

HENRY HOLCOMB BENNETT

ORAL EXERCISE

Explain *blare of bugles* and *ruffle of drums*. Explain *steel-tipped, ordered lines*. Why does the poet say that *more than the flag* is passing by?

Stately honor and *reverend awe* are among the qualities of our nation that come to the mind of the writer when he sees the flag. We know what *honor* means. *Stately honor* gives us the idea of an honor that is proud and dignified.

Awe is the feeling that we have in the presence of something immensely great and far beyond us in goodness or strength. We are *reverend* when we feel humble respect for something that is great and good. We look with awe upon Niagara Falls or a towering mountain peak. We are reverend toward God. *Reverend awe*, then, means that quality in our nation which is humble before God and His laws.

Count the different memories of our country's history that are suggested to the poet by the sight of the flag.

82. CLASS COMPOSITION: THE FLAG

Write a composition on "Why We Should Honor the Flag." The best composition handed in is to be read in class when a Flag Day program is presented. Bennett's poem on page 291 suggests reasons for showing respect to the flag.

83. FLAG DAY

It is not enough to take off one's hat when the flag goes by. Every girl and every boy should know when and how to salute the flag. It should always be saluted while being hoisted or lowered, and when it is passing on parade.

"To salute with the hand: Raise the right hand smartly until the tip of the forefinger touches the lower part of the forehead above the right eye, thumb and fingers extended and joined, palm to the left, forearm inclined at about forty-five degrees, hand and wrist straight; at the same time look toward the flag or the person saluted. To complete the salute: Drop the arm smartly by the side."

The class should make plans for a Flag Day program. A small committee may be chosen to plan the program and select the persons to take part. The following suggestions will be useful:

1. The class salutes the flag, reciting together the following lines while standing at attention:

"I believe in the United States of America as a government of the people, by the people, for the people; whose just powers are derived from the consent of the governed; a democracy in a republic; a sovereign nation of many sovereign states; a perfect Union, one and inseparable; established upon those principles of freedom, equality, justice, and humanity for which American patriots sacrificed their lives and fortunes.

"I therefore believe it is my duty to my country to love it, to support its constitution, to obey its laws, to respect its flag, and to defend it against all enemies."

2. Members of the class talk on some of the following subjects :

(a) Rules regarding the use of the flag.

(b) What the stars, the different stripes, and the blue field stand for.

(c) The history of any famous American flag now in a museum.

(d) Edward Everett Hale's story, *A Man without a Country*.

3. A composition is read on "Why We Should Honor the Flag." (Among the compositions written for Lesson 82, the committee is to choose the best one and to suggest any improvements the writer should make.)

4. Members of the class recite appropriate prose or poetry, such as :

The Old Flag Forever, by Frank L. Stanton.

The American Flag, by Joseph R. Drake.

The Ship of State, by Henry W. Longfellow.

The Star-spangled Banner, by Francis S. Key.

The Flag Goes By, by Henry Holcomb Bennett.

The American Flag, by Henry Ward Beecher.

5. A group of tableaus are presented, showing famous occasions in our nation's history, or illustrating stanzas 3 and 4 of the poem on page 291.

6. Patriotic songs are sung.

THE USE OF CAPITAL LETTERS

1. Begin every sentence with a capital letter.
2. Begin every proper name with a capital letter.
3. Begin adjectives derived from proper names with capital letters.
4. Begin each line of poetry with a capital letter.
5. Begin the different names of God with a capital letter.
6. Begin pronouns that refer to God with a capital letter.
7. Use capital letters in writing the words *I* and *O*.
8. Begin the important words in the titles of books, pictures, compositions, etc., with capital letters.
9. Begin the first word of a direct quotation with a capital letter.

MARKS OF PUNCTUATION

The Period

1. Place a period after declarative and imperative sentences.

It is raining. Come here, children.

2. Place a period after abbreviations.

Capt., Mr., Jan., T. R.

The Question Mark

3. Place a question mark after interrogative sentences.

Is it time for luncheon?

The Exclamation Point

4. Place an exclamation point after exclamatory sentences.

How cold it is!

5. An exclamation point is usually placed after interjections.

Oh! how it hurts!

The Comma

6. Use a comma (or commas) to separate the name of the person or thing addressed from the rest of the sentence.

Earth, you are beautifully dressed.

The fault, dear Brutus, is not in our stars.

7. Use commas to separate words in a series.

The army included Italians, Frenchmen, and Englishmen.

A keen, shining, jeweled sword was among the collection.

8. Use a comma before a direct quotation.

Cleveland said, "Tell the truth."

9. Use a comma to separate the words *Yes* and *No* at the beginning of sentences from the rest of the sentence.

No, I could not go to the concert.

Quotation Marks

10. Inclose the exact words of another in quotation marks.

"Please tell us a story," said Mabel.

The Apostrophe

11. Use an apostrophe in the possessive form of nouns.

Henry's, children's, girls'.

12. Use an apostrophe to denote the omission of letters in a contraction.

Isn't, aren't, 'tis, we're.

The Hyphen

13. Use a hyphen at the end of a line to divide a word of more than one syllable, when a part of the word must be written on the next line.

14. Use a hyphen to separate the parts of a compound word.

Mother-in-law, twenty-one.

SUMMARY OF CORRECT USAGE

1. Use the proper form of the pronoun for the subject of a verb.

We boys went swimming.

Those are the best pens.

He and *I* are the youngest in the class.

2. Use the proper form of the pronoun after *is*, *are*, *was*, *were*, etc.

They were John and *I*.

It is *I*.

It is *she*.

It was *they*.

3. Use the proper form of the pronoun after prepositions and after verbs where the pronoun tells *whom*.

He gave the knitting needles to Susan and *me*.

The teacher excused Dewey and *me*.

4. Place the pronoun that refers to yourself after the names of others or pronouns referring to others.

Carolyn and *I* will go for you.

She and *I* were not there.

5. Do not use the pronoun *them* for the adjective *those*.

Please hand me *those* scissors.

6. Be careful to use the proper form of the verb, especially in sentences beginning with *there*.

There are five trees in our yard.

7. Always use the plural form of the verb with *you*.

You were his best friend.

8. Be careful to use the right form of the verb with the helping words *is, are, was, were, has, have, had, shall have, will have*. The following verbs give trouble:

<i>Present</i>	<i>Past</i>	<i>Forms used with is, has, etc.</i>
see	saw	seen
come	came	come
go	went	gone
do	did	done
throw	threw	thrown
<i>(Blow, grow, know, and fly are similar.)</i>		
take	took	taken
<i>(Shake is similar.)</i>		
tear	tore	torn
<i>(Wear is similar.)</i>		
break	broke	broken
<i>(Speak is similar.)</i>		
choose	chose	chosen
drive	drove	driven
eat	ate	eaten
fall	fell	fallen
draw	drew	drawn
give	gave	given
begin	began	begun
ride	rode	ridden
run	ran	run
write	wrote	written

9. Do not use *lay* for *lie* or *sit* for *set*.

The forms of *lay* and *lie* are

lay (to place in position) **laid** **laid**

lie (to recline) **lay** **lain**

I laid the dress in the box. Lie down and rest.

I have laid the rug in the living room. I lay in the shade for an hour.
I had lain there too long.

The forms of *sit* and *set* are

sit (to take a sitting position) **sat** **sat**

set (to place a thing) **set** **set**

I will sit on the step. Set the basket down.

They sat and listened to the band. John set his umbrella in the rack.

I have sat in this seat a week. I have set the chairs around the table.

10. Never use *ain't*, *ain't got*, *had ought*.

I am not sick. I have no paper.

Am I not right? We ought to go.

He isn't here. We should go.

11. Use *can* to express ability to do something and *may* to ask or give permission.

This car can go forty miles an hour.

May I sharpen my pencil?

You may stay an hour.

12. Do not use an adjective where you should use an adverb.

Ellis did his work well. (Not: did his work good.)

Cora writes neatly. (Not: neat.)

Hand me that book. ("That there book" is a bad error.)

13. Do not put in an unnecessary word.

The king commanded the army. (Not: The king
he commanded the army.)

Where is my hoe? (Not: Where is my hoe at?)

14. Do not use a wrong part of speech.

I might have known. (Some people carelessly say,
"I might of known.")

There was a cow in the garden. (Not: They was a
cow in the garden.)

STANDARDS

By the time a pupil has finished the sixth grade, he should have achieved a minimum standard of ability in English equal to that represented below. A much higher proficiency is, of course, desirable.

I. READING

The pupil should be able to sum up clearly in a sentence or two the thought in any ordinary passage that he has read.

II. MANUSCRIPT

He should be able to write a neat, legible hand; punctuate and capitalize well; observe margins and indentions; spell correctly any word that he uses.

III. SENTENCES

He should be able to express himself in written sentences. He should not punctuate as a sentence that which is only a part of a sentence, and he should not crowd into one sentence matter that clearly belongs in two or more.

IV. LETTERS

He should be able to write a letter of friendship or of business in which all the forms of letter writing are faithfully observed.

V. ORAL COMPOSITION

He should be able to talk simply and clearly for a few minutes on a subject which he has studied. His ordinary conversation should be free from the grosser errors.

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